THE ETUDE
Music Magazine

May 1937

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Music Suggestions for Special Programs Ahead

● These selected lists will prove helpful in choosing appropriate and interesting material for the many special programs to be arranged for schools, clubs, societies, church organizations, etc. The piano numbers may be used with timely advantage for pupil-recitals or study needs. Music to meet any described requirements cheerfully sent for examination.

MAY DAY

(MAY 1ST)
. . . and other Spring Festivals

CHORUS NUMBERS

Cat. No.	Title	Composer	Price
20230	In May (Unison)	Ira B. Wilson	$0.06
35326	In Maytime (S.S.A.A.)	Oley Speaks	.10
10234	Blossom Time (2 Pt.)	J. W. Lerman	.15
115	Dawn of May, The (2 Pt.)	F. Berger	.12
20409	'Tis May (2 Pt.)	Ira B. Wilson	.08
20672	'Tis May Upon the Mountain (2 Pt.)	William Baines	.12
15512	Lilacs (2 Pt.)	Cadman-Forman	.10
15504	Lovely Springtime (2 Pt.)	Moszkowski-Forman	.12
6174	May March (2 Pt.)	R. R. Forman	.15
6165	Maypole, The (2 Pt.)	H. E. Warner	.12
20297	May Time (2 Pt.)	R. M. Stults	.08
20370	Spring Fantasy, A (2 Pt.)	Norwood Dale	.08
20330	Bright May Morning (3 Pt.—Treble)	R. M. Stults	.12
20188	Come, Let Us Go A-Maying (3 Pt.—Treble)	Ira B. Wilson	.10
10866	(O) That We Two Were Maying (3 Pt.—Treble)	H. W. Wareing	.12
274	May Pole Dance, The (3 Pt.—S. A. B.)	R. E. DeReef	.15
10351	May Night (4 Pt.—Treble)	Franz Abt	.05
15715	Glad May Morning, A (4 Pt.—Mixed)	E. L. Ashford	.12
20123	In the Pride of May (4 Pt.—Mixed)	G. Ferrata	.08

Around the Maypole by William Baines
A brand-new collection of 8 dance tunes for piano with instructions for dancing and suggestions for costuming and arranging the scene. Score with piano, 60c; string parts rented, $2.00 a month.

Pageant of Flowers (Operetta for children) ..... Richard Kountz .... .60
A splendid 20 minute singing, dancing and scenic presentation, indoors or outdoors. For girls and boys or girls alone.

PIANO SOLOS

22636	May Dance	C. Huerter	Gr. 2½	.30
14125	May Day	D. D. Slater	Gr. 2	.25
9632	May Day Waltz	L. A. Bugbee	Gr. 1	.25
9631	Maypole Dance	L. A. Bugbee	Gr. 1	.25
16201	Maypole Dance	A. M. Foerster	Gr. 3	.30
15019	Maypole Frolics	W. Berwald	Gr. 2½	.25

INDEPENDENCE (JULY 4TH) DAY

CHORUS NUMBERS

21002	Oh, Hail Us, Ye Free. From "Ernani" *Arr. Felton* (Male)	Verdi	$0.12
35227	Hail Brave Washington (Mixed)	Powers	.06
21153	Lexington Ode (Unison)	Schubert-Felton	.08
21195	Ode to America (Mixed)	Costa-Davis	.15

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Great Days of the American Revolution (8 Patriotic Choruses—S. A. T. B.) .. Peery ..... .60
Each chorus finds its inspiration in one of the important battles of the Revolutionary War.

Paul Revere's Ride (Cantata for Mixed Voices) Gantvoort ..... .75

The Lost Locket (Juvenile Operetta) .. Forman .. .60

PIANO SOLOS

	Fourth of July	Liebling	Gr. 2½	.30
6818	Independence Day	Cadman	Gr. 2½	.35
11825	Independence Day (*Intro. O Columbia the Gem of the Ocean and Yankee Doodle*)	Spaulding	Gr. 2	.25
22571	John Paul Jones	Blake	Gr. 2½	.35
30044	Liberty Bell March	Sousa	Gr. 3½	.50
15101	Patriotic Day	Crammond	Gr. 2	.35
25826	Spirit of '76	Rebe	Gr. 2	.35

MEMORIAL (MAY 30TH) DAY

CHORUS NUMBERS

Cat. No.	Title	Composer	Price
	True and Loyal (Male—Secular)	Murray	$0.06
	We Strew Their Graves With Flowers (Male—Secular)	Murray	.05
35154	Comrades' Song of Hope (Mixed—Sacred)	Adam	.18
81	Lay Him Low (Mixed—Secular)	Smith	.10
	Memorial Day (Mixed—Secular)	Nevin	.10

PIANO SOLOS

22573	Abraham Lincoln	Blake	Gr. 2½	.30
12131	Battle Cry of Freedom	Renk	Gr. 3	.25
11910	Decoration Day	Spaulding	Gr. 2	.25
2534	Our Glorious Union Forever	Howard	Gr. 3	.35
18425	Our Invincible Union	Rolfe	Gr. 5	.50
11872	Taps. Military March	Engelmann	Gr. 3	.35

FLAG DAY

(JUNE 14TH)

CHORUS NUMBERS

15541	The Flag Is Passing By (Mixed)	Barrett	$0.08
219	O Glorious Emblem (Mixed)	O'Neill	.15
224	Hail to the Flag (Mixed)	Jeffery	.05
35260	Stars and Stripes Forever (Mixed)	Sousa	.10
35234	Stars and Stripes Forever (S.A.B.)	Sousa	.12
35232	Stars and Stripes Forever (Unison)	Sousa	.10
10732	Our Country's Flag (Unison)	Wolcott	.10
35233	Stars and Stripes Forever (2 Pt. School Chorus)	Sousa	.12
C2176	Flag Song (Fling Out Her Glorious Folds) (Male)	Hammond	.12
35119	Stars and Stripes Forever (Male)	Sousa	.12
	Our Flag (Cantata for School)	Root	.50
	Our Colors (Short Cantata for Men's Voices)	Spross	.40

PIANO SOLOS

16275	Betsy Ross	Spaulding	Gr. 2	.30
25426	Flag Goes By	Grey	Gr. 2½	.50
16501	Hats Off to the Flag	Spaulding	Gr. 3	.40
12089	'Neath Old Glory	Ralph	Gr. 2½	.40
8234	'Neath the American Flag	Kern	Gr. 3	.60
11896	Ours Is a Grand Old Flag	Spaulding	Gr. 1	.25
17720	Salute to the Colors	Anthony	Gr. 2½	.40
14568	Stand by the Flag	Stults	Gr. 3	.35
30111	Stars and Stripes Forever	Sousa	Gr. 4	R-50
30552	Stars and Stripes Forever (Simplified Edition)	Sousa	Gr. 2½	R.50
13652	Under the Stars and Stripes	True	Gr. 3	.50

MOTHER'S (MAY 9TH) DAY

VOCAL SOLOS

Cat. No.	Title and Composer	Range	Price
25176	Candle Light .. Chas. Wakefield Cadman	d-g	$0.50
26132	Candle Light .. Chas. Wakefield Cadman	b flat-E flat	.50
	An exquisite poem by Lee Shippey in a musical setting of particular richness. This song has been adopted by the American Parent-Teacher Associations for Mother's Day Programs.		
26559	Mother O' Mine .. Arthur Kellogg	c-sharp to g	.50
	A new and unusually sympathetic setting of the well-known text by Kipling.		
26002	Mother's Day .. Frank H. Grey	c-E	.40
19695	Mother Calling! .. Alfred Hall	E flat-g	.40
17956	Mother .. Stanley F. Widener	c-F	.40
	A song with an excellent text.		
24022	Old Fashioned Mother Of Mine Richard Kountz	d-E flat	.60
24021	Old Fashioned Mother Of Mine Richard Kountz	E-F	.60
24020	Old Fashioned Mother Of Mine Richard Kountz	F sharp-g	.60
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25776	Little Mother .. Evangeline Lehman	d-E	.40
	Dedicated to Mme. Schumann-Heink.		
19632	Little Mother Daniel Protheroe	c sharp-D	.50
18680	Little Mother O' Mine Herbert Ward	E flat-E flat	.50
6884	Mother O' Mine .. B. Remick	d-E	.35
24043	My Mother's Song .. John Openshaw	d-g	.60
19404	Never Forget Your Dear Mother and Her Prayer May Parker Jones	d-F	.40
18696	Old Fashioned Dear .. Cecil Ellis	c-F	.50
19420	Song of the Child, The .. Mana-Zucca	d-F	.50
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QUARTET OR CHORUS

21232	Candle Light .. C. W. Cadman	(Treble, 3 Pt.)	.10
20010	Rock Me to Sleep .. Frank J. Smith	(Mixed)	.10
20456	Memories .. Gertrude Martin Rohrer	(Mixed)	.10
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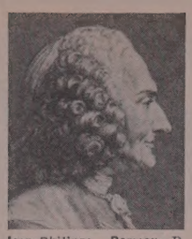


Jean-Philippe Rameau—B. Dijon, Fr., Sept. 25, 1683; d. Paris, Sept. 12, 1764. Dram. comp., noted theorist, orgnst. Considered creator of modern science of harmory. Valuable works.

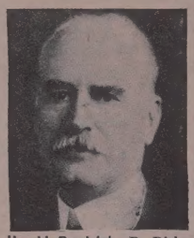
Günther Ramin—B. Karlsruhe, Ger., Oct. 15, 1898. Comp., orgnst. Studied at Leipzig Cons., later prof. there. In 1918 succ'd Straube as orgnst. of Thomaskirche. Has toured America.

Hildegarde Ranczak—Operatic soprano. One of the most important members of the Munich Opera. Has sung the leading rôles in "Carmen," "Aida," "Lady Macbeth," and "La Boheme."

Alberto Randegger—B. Trieste, Italy, April 13, 1832; d. London, Dec. 18, 1911. Singing teacher, cond., comp. Prof. of singing at R. A. M. and R. C. M., London. Miscl. works.

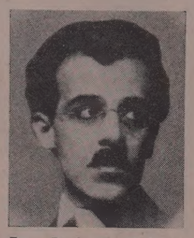
Giuseppe Aldo Randegger—B. Naples, Italy. Comp., pianist, cond., teacher, lecturer. Studied at R. Cons. of Mus., Naples. Dir of own cons. in New York. Works incl. an opera.

Andreas Randel—B. Sweden, 1806; d. Stockholm, Oct. 27, 1864. Comp., vlnst. Pupil of Cherubini and Baillot. Toured France and Ger. In 1859 became prof. at Stockholm Cons. Wrote vln. pcs.



Harold Randolph—B. Richmond, Va., Oct. 31, 1861; d. Baltimore, July 6, 1927. Pianist, dir., teacher. Solo appearances in U. S. From 1898-1927, dir., Peabody Cons., Baltimore, Md.

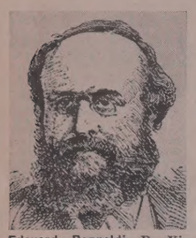
Ture Rangström—B. Stockholm, Nov. 30, 1884. Comp., author. Member of Swedish Royal Acad. From 1922-25, cond. of Gothenburg symphony concerts. Has written an opera and orchl. works.



Erno Rapée—B. Budapest, June 4, 1891. Comp., cond. Studied Royal Hungarian Acad. Former gen. mus. dir., N.B.C. Has attained wide popularity as Mus. Dir., Radio City Music Hall, N. Y.

Günther Raphael—B. Berlin, April 30, 1903. Comp., orgnst. teacher. Pupil of R. Krasselt, W. Fischer, A. Mendelssohn. One of the foremost comps. of Ger. Teacher at Leipzig Cons. Miscl. wks.

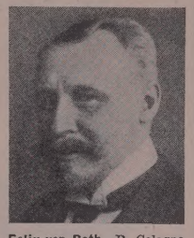
Marie Rappold—B. Brooklyn, N. Y. Dramatic soprano. Pupil of Oscar Saenger. Début, at Metro. Opera House, 1907. Has sung also in Paris and Milan. Concert appearances throughout U. S.



Edouard Rappoldi—B. Vienna, Feb. 21, 1839; d. Dresden, May 16, 1903. Comp., vlnst., cond., teacher. Was member of Joachim Quartet. Head of violin dept., Dresden Cons.

Oscar Rasbach—B. Dayton, Ky., Aug. 2, 1888. Comp., pianist, teacher. Studied with Leschetizky and Hans Thornton in Vienna. Has written songs and pia. pcs. Known especially for song, *Trees.*

Hugo Rasch—B. Munich, May 7, 1873. Comp., author. Studied in Milan, Düsseldorf and Berlin. Active in Berlin as teacher, critic and writer. Has written piano works and ten books of songs.



Felix von Rath—B. Cologne, June 17, 1866; d. Munich, Ger., Aug. 25, 1905. Comp. Pupil of Max Pauer, Reinecke and L. Thuille. Wrote a symphony and piano, violin and vocal works.

Karol Rathaus—B. Tarnopol, Poland, 1895. Comp., teacher. Pupil of R. Schreker. From 1925-35 was teacher in Berlin High School for Music. Has written operas and other wks. Active in Paris.

Michael Raucheisen—B. Germany, 1889. Pianist. Pupil of Mottl. Played viola in Munich String Quartet. Début as pianist in 1912. Accompanist for Kreisler on U. S. tour, 1922-24.

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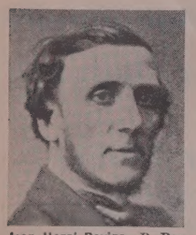
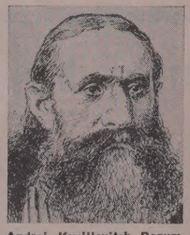
Maurice Ravel—B. Ciboure, Basses-Pyrénées, March 7, 1875. Comp., pianist. Studied, Paris Cons. Visited America in 1928. Considered among foremost modern French composers. Many wks.



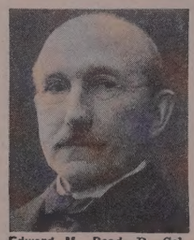
Jean-Henri Ravina—B. Bordeaux, May 20, 1818; d. Paris, Sept. 30, 1906. Comp., pianist. Studied at Paris Cons. Extensive concert tours of Russia and Spain. Piano salon pieces and studies.

Sidney Rayner—B. New Orleans, 1895. Tenor. Studied in Paris and Milan. Début, Rome 1921. Sang at Staatsoper, Berlin. Five years at Opéra Comique, Paris. Mem. of Metro. Opera Co.



Andrei Kyrillovitch Razumovsky—B. Nov. 2, 1752; d. Sept. 23, 1836. Russian nobleman and art patron. Maintained a str. quartet. Beethoven dedicated his 3 quartets, Op. 59, to him.

Angelo McCallum Read—B. Ontario, May 22, 1854. Comp., cond., organst. Studied in Leipzig and Vienna. For many years active in Buffalo as teacher and choral cond. Miscl. works.



Edward M. Read—B. Colchester, Vt., July 25, 1846; d. Scarsdale, N. Y., July 16, 1936. Comp., orgnst. For about 40 yrs., orgnst. in St. Louis. Known especially for his organ pieces.

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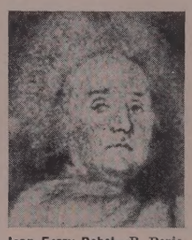
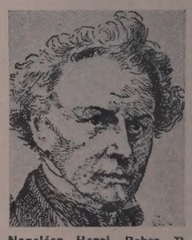
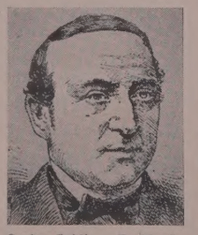


Jean-Ferry Rebel—B. Paris, 1669; d. there Jan. 2, 1747. Comp., vlnst. Pupil of Lully. For many years cond. at the Paris Opéra. Royal chamber comp. Wrote a book of violin sonatas with bass.

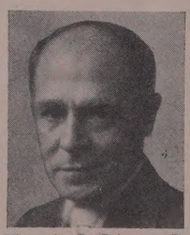


Napoléon-Henri Reber—B. Mülhausen, Alsatia, Oct. 21, 1807; d. Paris, Nov. 24, 1880. Comp. Prof. of harmony, Paris Cons., 1851. Succ'd Halévy as prof. of comp., 1862. Many works.

Vladimir Ivanovitch Rebikoff—B. Krasnoyarsk, Siberia, June 1, 1866. Comp. Studied in Moscow, Berlin, Vienna. Active in Moscow as composer of extremely modern orchl. and pia. wks.

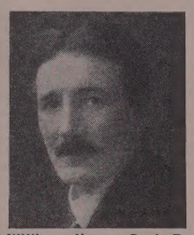


Gustav Rebling—B. Magdeburg, Ger., July 10, 1821; d. there Jan. 9, 1902. Comp., orgnst. Teacher in seminary at Magdeburg; then, 1853, at Gymnasium; 1856, Royal Mus. Dir. Miscl. works.



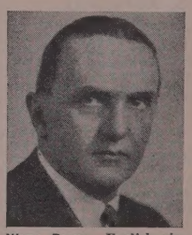
Victor L. F. Rebmann—B. Baden, Ger., June 16, 1880. Comp., cond., educator, editor. Was with schools in Yonkers, N. Y. Former dir., W. Chester Co. Community Assoc., White Plains, N. Y.

Edward Rechlin—B. Cleveland, Ohio, Oct. 5, 1884. Orgnst., pia. Studied with Guilmant and Widor. Accompanist for Gadski, Schumann-Heink and other artists. A Bach specialist.

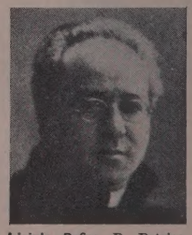


William Henry Reed—B. Frome, Eng., July 29, 1876. Comp., cond., vlnst., teacher. Studied at R.A.M., London. In 1912 became leader of London Symph. Orch. Wrote orchl. works.

William Reeve—B. London, 1757; d. there June 22, 1815. Comp., orgnst. Was active in London as comp. of operettas and incid. music for plays. In 1802 became part proprietor of Sadler's Wells Th.



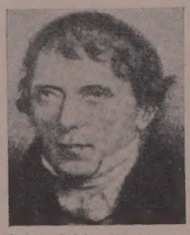
Wynn Reeves—English violinist, cond. A member of London Symph. Orch. since its foundation; also one of its directors. Was cond. of Beecham Opera Co. Has conducted London Symph. Orch.



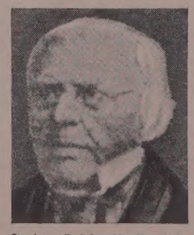
Licinio Refice—B. Patrica, Rome, 1885. Comp. Studied St. Cecilia Cons., Rome. Prof., harmony and instrumentation Pontifical Sch. of Sacred Music, Rome. Has written oratorios.

Max Reger—B. Brand, Bavaria, March 19, 1873; d. Leipzig, May 11, 1916. Comp. pianist. Pupil of Riemann. Was prof. at Leipzig Cons. Noted especially for organ and orchl. works.

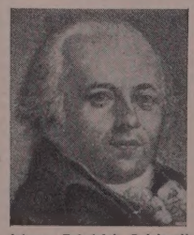
Walter Rehberg—B. Geneva, May 14, 1900. Comp., pianist. Pupil of father at Hoch's Cons., Frankford on M., and at Mannheim. Appeared with Berlin Philh. Orch. Teacher in Stuttgart H.S. for Music.



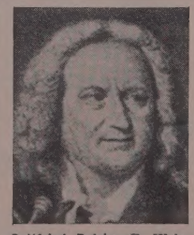
Anton Reicha—B. Prague, Feb. 27, 1770; d. Paris, May 28, 1836. Comp., noted theorist and teacher. Pupils included Dancla and Lefebvre. In 1818, succ'd Méhul at Paris Cons. Miscl. large wks.



Gustav Reichardt—B. Schmarsow, Ger., Nov. 13, 1797; d. Berlin, Oct. 19, 1884. Comp., teacher. Pupil of Klein. Was cond., jun. Berlin Liedertafel. Was Emperor Friedrich's music teacher.



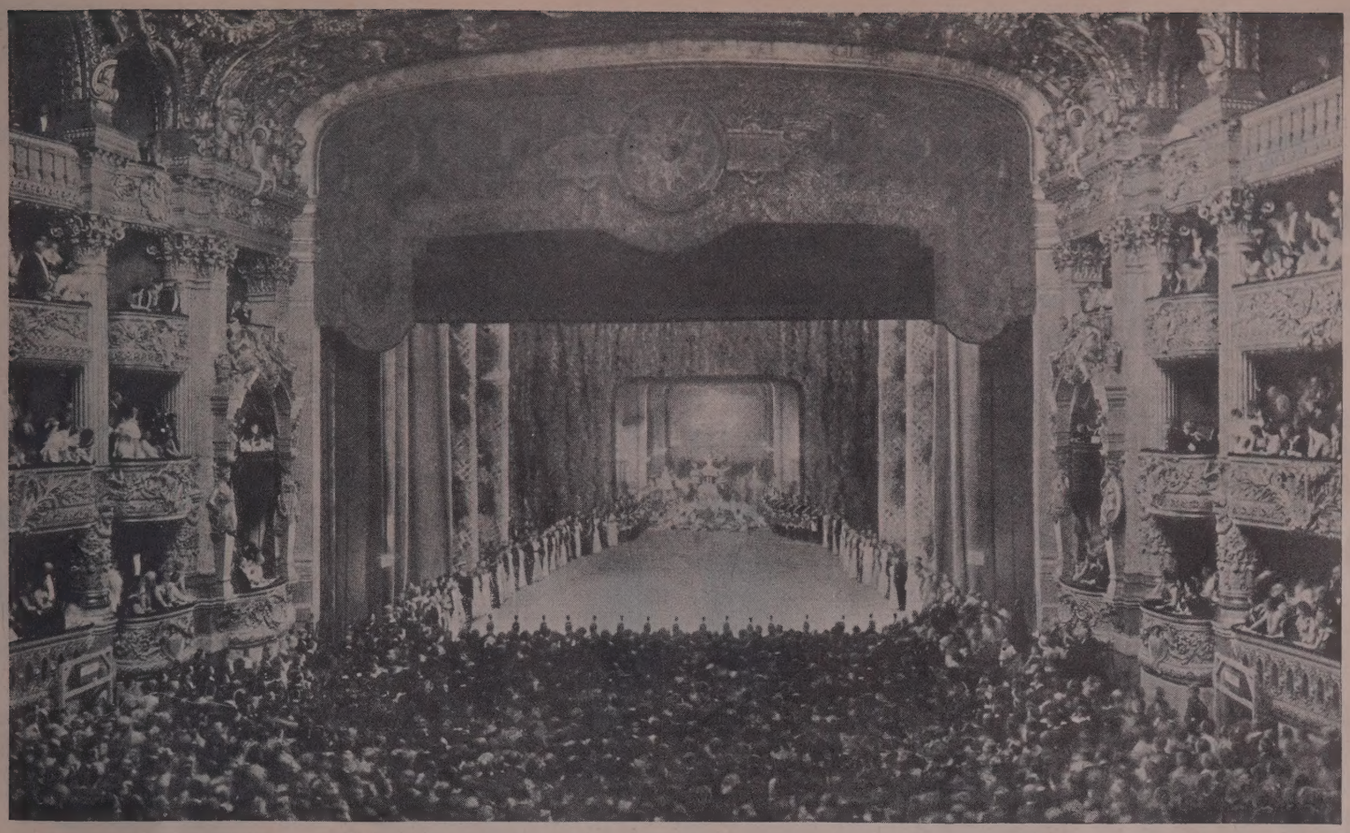
Johann Friedrich Reichardt—B. Königsberg, Ger., Nov. 25, 1752; d. near Halle, June 27, 1814. Comp., dir., editor. Held many court positions. A prolific comp. and writer.



Gottfried Reiche—B. Weissenfels, Ger., Feb. 5, 1667; d. Leipzig, Oct. 6, 1734. Comp., trumpeter. From 1691 held the post of town musician. Wrote 24 pieces for trumpet and three trombones.

Hedwig Reicher-Kindermann—B. Munich, July 15, 1853; d. Trieste, June 2, 1883. Dram. Soprano. Pupil of her father. Sang in Court Th., Munich; then at Hamburg and Leipzig.

Theodor Reichmann—B. Rostock, Ger., Mar. 15, 1849; d. Marbach, May 22, 1903. Dram. baritone. In 1882, created rôle of *Amfortas* at Bayreuth. Sang Ger. opera in N. Y., 1889.



THE GRAND OPERA IN PARIS

This remarkable illustration which appeared in "L'Illustration" was taken at a great public ball in the historic edifice which covers three acres of ground. It is the first picture we have seen of this auditorium showing the vast size of the stage.

The Summer Music Season Abroad for 1937

MAY

May ..... STOCKHOLM, SWEDEN: Royal Opera. Performances of operas and operettas.

May ..... BERLIN, GERMANY: German Romanticist and Old Music; German Bruckner Festival; Berlin Art Weeks 1937, with symphony and choral concerts, festivals, opera and theatre performances, palace concerts, serenades, etc.

May ..... BRESLAU, GERMANY: German Handel Festival.

May—June ..... LONDON (Covent Garden) ENGLAND: International Opera Season Festival.

May—Oct. ..... PARIS, FRANCE: International fetes with most celebrated troupes and artists of all countries.

May—October ..... CREMONA, ITALY: Stradivarius celebrations. Exhibition of modern stringed instruments by Italian manufacturers. Series of open air concerts; rare, old violins, violas, 'cellos and contrabassos forming part of the exhibition, will be played by old celebrated artists.

May—June 10 ..... FLORENCE, ITALY: Florentine Musical May. Giotto celebrations.

May—June 30 ..... COVENT GARDEN, ENGLAND: International Season opens.

May 1st—9th ..... BONN, GERMANY: The Famous Bonn Beethoven Festival.

May 5th ..... VIENNA, AUSTRIA; Vienna Konzerthaus Society: Choral Concert, Bruno Walter conducting the Vienna Symphony Orchestra.

May 6th—10th ..... HEIDELBERG, GERMANY: Bruckner Festival.

May 7th—10th ..... HAMBURG, GERMANY: Brahms Festival.

May 8th ..... HARZ MTS., GERMANY: Midnight Concerts.

May 15—Aug. 20th ..... PARIS, FRANCE: Grand Palais (seats 10,000) Numerous events, spectacles, dances, music, sports, expositions.

May 18th—21st ..... PARIS, FRANCE: International fetes with most celebrated troupes and artists of all countries.

May 18th—27th ..... DETMOLD, GERMANY: Richard Wagner Festival Week.

May 19th—July 3rd ..... SUSSEX: Mozart Festival at Glyndebourne.

May 19th—July 3rd ..... LEWES, near BRIGHTON, ENGLAND: Glyndebourne Mozart Festival.

May 29th—June 6th ..... HEIDELBERG, GERMANY: Mozart Festival.

May 31st—June 3rd ..... RAMSGATE, ENGLAND: Thanet Music Festival.

JUNE

June (first half) ..... VIENNA, AUSTRIA: Vienna Festival Weeks.

June ..... FRANKFORT-AM-MAIN, GERMANY: Music Societies Festival.

To June 6th ..... HEIDELBERG GERMANY: Mozart Festival.

June—July ..... LEWES near BRIGHTON, ENGLAND: Glyndebourne Mozart Festival.

June—July ..... NÜRNBERG, GERMANY: Opera Festivals.

June 5th ..... HARZ MTS., GERMANY: Midnight Concerts.

June 12th—19th ..... LONDON: Canterbury Cathedral Music and Drama Festival.

June 12th—19th ..... WUERZBURG, GERMANY: Mozart Festival.

June 18th—21st ..... LUEBECK, GERMANY: Nordic Week of Music and Theatre Performances.

June 19th—29th ..... MAINZ, GERMANY: Gutenberg Festival Week, with concerts and theatre performances.

June 19th—July 18th ..... MARBURG, GERMANY: Marburg Festival Plays.

June 19th—July 4th ..... GENEVA, SWITZERLAND: Open-air Jaques-Dalcroze Festival "Geneve chante".

June 20—27th ..... PARIS, FRANCE: Festival with the "Garde Republicaine", two orchestral concerts; three concerts of chamber music.

Late June through August ..... FONTAINEBLEAU, FRANCE: American School of Music.

Late June ..... GOETTINGEN, GERMANY: Handel Festival Performances.

JULY

July ..... GMUNDEN, (Upper Austria) Schloss Traunsee; Summer Course "Musical Culture in Austria", Chambermusic.

July ..... DONAUESCHINGEN, GERMANY: Music Festivals.

July ..... STUTTGART, GERMANY: Verdi and Operetta Festivals. Wagner-Mozart Festivals.

July ..... NURNBERG, GERMANY: Opera Festivals.

July—August ..... FUESSEN, GERMANY: Richard Wagner Concerts in Neuschwanstein Castle.

July 1st—31st ..... COVENT GARDEN, ENGLAND: Russian Ballet.

July 3rd ..... HARZ MTS., GERMANY: Midnight Concerts.

July 4th ..... INGESUND, SWEDEN: (near Arvika, in Värmland).

July 12th ..... SALZBURG, AUSTRIA: Beginning of the "Mozarteum Summer Academy", International Courses in Music, Conducting and Music Courses, Courses in Singing.

July 16th—20th ..... LINZ, ST. FLORIAN, STEYR (Upper-Austria): "Art and Culture in Bruckner-land"—Austrian Musical Festival. Vienna Philharmonic Orchestra, the Vienna Symphony Orchestra and the conductors Eugene Ormandy, Oswald Kabasta and Viktor Weissbach.

June 19th—July 18th ..... MARBURG, GERMANY: Marburg Festival Plays (daily except Monday).

July 20th—Aug. 29th ..... MÜNCHEN, GERMANY: Wagner-Mozart-Strauss Festival Plays.

July 23rd—Aug. 21st ..... BAYREUTH, GERMANY: Bayreuth Wagner Festival Plays.

July 23rd-Aug. 31st ..... VICHY, FRANCE: Tetralogy of Richard Wagner in the Theatre of the Grand Casino.

July (last 2 wks. approx.) ..... HASLEMERE, SURREY, ENGLAND: Dolmetsch Music Festival.

July 28—Aug. 1st ..... BRESLAU, GERMANY: World Singers Meeting in connection with the 12th German National Singers Festival.

Late July-early Aug. ..... ZOPPOT, GERMANY: Sylvan Opera Festival Plays.

Beginning July 30th ..... PARIS, FRANCE: Presentation of the "Mystery of the Passion" in front of Notre Dame.

End of July—End of Aug. ..... SALZBURG, AUSTRIA: Beginning of the Salzburg Festival plays 1937. Operas, Plays, Orchestral Concerts, Serenades, Cathedral Concerts.

AUGUST

August ..... GMUNDEN, (Upper-Austria) Schloss Traunsee: Summer Course "Musical Culture in Austria", Chambermusic.

August ..... SALZBURG, AUSTRIA: Salzburg Festival Plays 1937. Operas, Plays, Orchestral Concerts, Serenades, Cathedral Concerts.

August ..... OSTERSUND, SWEDEN (Jantland): Performances on certain evenings at an open-air theatre on the island of Froson.

August ..... STOCKHOLM, SWEDEN: Royal Opera. Performances of Operas and Operettas.

August ..... FUESSEN, GERMANY: Richard Wagner Concerts in Neuschwanstein Castle.

August ..... MARBURG, GERMANY: Historical Bach Festival.

To August 29th ..... MÜNCHEN, GERMANY: Wagner-Mozart-Strauss Festival Plays.

August to 31st ..... VICHY, FRANCE: Second Wagner cycle in the Theatre of the Grand Casino.

August 1st—31st ..... SALZBURG, AUSTRIA, "Mozarteum: Mozarteum Summer Academy", International Courses in Music, Conducting and Music Courses, Courses in Singing.

August 2nd—7th ..... MACHYNLLETH, WALES: Welsh National Eisteddfod.

Early August ..... ZOPPOT, GERMANY: Sylvan Opera Festival Plays.

Mid Aug. early Sept. ..... DRESDEN, GERMANY: Festival Play Weeks, and Zwinger Serenades.

July 23rd—Aug. 21st ..... BAYREUTH, GERMANY: Bayreuth Wagner Festival Plays.

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THE ETUDE
Music Magazine

A MONTHLY JOURNAL FOR TEACHERS, STUDENTS AND ALL LOVERS OF MUSIC

VOL. LV. No. 5 : MAY, 1937

Editor JAMES FRANCIS COOKE

Associate Editor EDWARD ELLSWORTH HIPSHER

Printed in the United States of America

The World of Music

Interesting and Important Items Gleaned in a Constant Watch on Happenings and Activities Pertaining to Things Musical Everywhere

GUIOMAR NOVAES

GUIOMAR NOVAES, the brilliant Brazilian pianist, has finished another of her always successful tours of "The States." At her program in Town Hall, New York City, which was devoted to works of Bach, Handel, Chopin and Beethoven, it is reported that "hers was playing of sumptuous color and invigorating freshness, as well as exciting technical skill, especially in the compositions of Chopin and in the 'Waldstein Sonata' of Beethoven."

"LUCREZIA," an opera left incomplete by the death of Ottorino Respighi, has been finished by his widow, Signora Elsa Olivieri Respighi, and recently received its première at La Scala of Milan, when Signora Respighi shared the curtain calls with Gino Marinuzzi, conductor of the Royal Opera of Rome, who had been called to lead this performance.

EUGENE ORMANDY, co-conductor of the Philadelphia Orchestra, is to lead the Danube Festival at Linz, the birthplace of Anton Bruckner, from the 16th to 21st of July. Last summer Mr. Ormandy was unexpectedly called to conduct the Bruckner program of this festival because of the sudden illness of Bruno Walter.

SADLER'S WELLS, that musical marvel of dear old London, has given a series of performances of "The Mastersingers" of Wagner, in English, and with adaptations to the much smaller stage and orchestra than were in the mind of its creator, and yet satisfyingly effective.

DR. WALTER DAMROSCH celebrated on January 30 his seventy-fifth birthday, when to an inquiry he replied that "America is going to become one of the greatest musical countries of the world—thanks to radio."

THE PALESTINE SYMPHONY ORCHESTRA, with Arturo Toscanini conducting, recently visited Alexandria, Egypt, for two concerts. The second performance was a Beethoven Festival Program; and in the audience were Their Excellencies Wassif Chaly Pasha, Minister of Foreign Affairs; Zaki el Oraby Pasha, Minister of Education; Saad Zulficar Pasha, Grand Chamberlain to His Majesty; the British Ambassador and Lady Lampson, and nearly all the Diplomatic Corps.

EDWIN GRASSE

A BLIND ARTIST MUSICAL PROGRAM was broadcast on March 9, over Station WJZ, when the participants were Edwin Grasse, violinist; Marie Plante, coloratura soprano; and Ernest Castle, lyric tenor, winner of the Atwater Kent Award for Alabama in 1932, and of first place on Major Bowes' Amateur Hour for December 31, 1936. The program was sponsored by the National Bureau for Blind Artists.

THE "BLUE DANUBE WALTZ" has celebrated its seventieth anniversary, with every sign of eternal youth. Like all good art, it has but taken on a richer fragrance with the passing years; and the perennial and potent charms of its themes are largely responsible for the current success of that operatic novelty, "The Great Waltz."

JOSEF HOFMANN, the "King of Pianists," will begin his coast to coast "Jubilee Tour" with a concert in November, in the Metropolitan Opera House of New York, where in 1887 he made his sensational American début as a boy prodigy pianist.

THE VICTORIA GRAND OPERA ASSOCIATION, of Victoria, British Columbia, recently made its début in a performance of Bizet's "Carmen," for which the entire organization, including orchestra, chorus, ballet and soloists, were of local talent. What a fine example to other communities!

A CANARY of Washington, D. C., is reported to be able to whistle *Yankee Doodle*. He learned the tune through the husband of his owner whistling it to him every night for three months; and he has been heard to sing the melody complete, three times in succession.

CHARLES MARIE WIDOR, dean of the world's eminent organists, and former director of the American Conservatory of Music at Fontainebleau, France, passed away on March 12, at Paris, aged ninety-two. Born at Lyons, March 22, 1845, he was the son of an organist, became a pupil of Lemmens and Hesse; and from 1870 to 1934 he was organist of the quaint old Church of St. Sulpice in the famous Latin Quarter of Paris. He was known throughout the world, as organist, composer and teacher; and many men of distinction climbed the winding stone stairs to his organ loft, to hear his interpretations of Bach and of his own works.

A CENTER OF PREPARATION FOR THE LYRIC THEATER was opened on March first at the Teatro Communale Vittorio Emanuele of Florence, Italy, for the training of talented young singers of any nationality, for the lyric stage. The course of study covers eight months.

THE LAKE PLACID CLUB PRIZE of Five Hundred Dollars, for a choral composition, has been awarded to Dr. Otto Wick, of San Antonio, Texas, a former conductor of the New York Liederkranz. The work is entitled "The Temples of Peshawur," is for chorus and solo voices, and it was heard publicly for the first time when given on April 29, by the Musical Arts Chorus of the Lake Placid Club, with John Warren Erb conducting.

MME. CATERINA JARBORO, the widely known colored soprano of Chicago, recently made her début at the Théâtre de la Monnaie (Theater of the Mint) of Brussels, in the rôle of *Aïda*, when she was "applauded to the skies" for her great vocal and dramatic gifts.

THE AMERICAN SOCIETY OF THE ANCIENT INSTRUMENTS, with Ben Stad as founder-conductor, held its ninth Annual Festival on April 6 and 7 in the Grand Ballroom of the Ritz-Carlton Hotel of Philadelphia. With the assistance of other artists, there were programs of music of the early centuries; in addition to which the guests were entertained at an elegant dinner and with visits to historic points in which "Penn's Towne" is so rich. With the potent leadership of Mrs. Irenee DuPont as President and Mrs. Benjamin Maschal as Chairman of the Festival Committee, this organization takes its place beside the Dolmetsch group at Haslemere, England, and a similar one led by Casadesus in Paris.

LUCREZIA BORI has been the recipient of the bronze plaque of the Alumni Association of Columbia University, "in recognition of her work in the development and popularization of grand opera." It is the first instance in which this honor has been conferred for achievements in the field of music.

THE PHILADELPHIA BALLET, with Catherine Littlefield as director of choreography and as première danseuse, and with Henri Elkan as musical director, is making a summer tour of Europe, including Brussels, Paris, London, and other art centers. "The Sleeping Beauty," with music of Tschaikowsky and with Miss Littlefield in the rôle of the *Princess Aurora*, will be the chief offering.

LA SCALA, of Milan, ran true to tradition and opened its season on St. Stephen's Day, December 26. The offering of the evening was Verdi's last work for the stage, "Falstaff," with its plot derived from Shakespeare's "Merry Wives of Windsor" and "Henry IV," certainly one of the greatest comedy operas ever created.

DR. R. HUNTINGTON WOODMAN celebrated on January 18 his seventy-eighth birthday—still in the choir loft of the First Presbyterian Church of Brooklyn, where he has spent fifty-seven of his sixty-three years of service as an organist. His choir experience began on his thirteenth birthday, when he substituted at St. George's Church, Flushing, New York, for his father who was ill.

THE MUSIC DIVISION of the Library of Congress at Washington received, during the year ending June 30, 1936, accessions to the number of 18,547, bringing its contents of music, musical literature and musical theory up to the number of 1,150,044 volumes and pieces.

PIER ADOLFO TIRINDELLI, violinist, composer and Cavaliere of the Crown of Italy, died on February 6, in Rome. Born at Conigliano near Venice, May 5, 1858, he was educated at the Conservatory of Milan and, on the recommendation of Liszt, had further study with Hellmesberger and Grun at Vienna. He came to the United States as concertmaster of the Boston Symphony Orchestra, and later was for some years at the head of the violin department of the Cincinnati Conservatory of Music.

LAWRENCE TIBBETT

THE "CAPONSACCHI" of Richard Hageman had its American première when given on February 4th, at the Metropolitan Opera House of New York. It is based on Robert Browning's poem, *"The Ring and the Book,"* and the score has been characterized as euphonious. The libretto is by Arthur Goodrich; and the title rôle was interpreted by Lawrence Tibbett, with Mario Chamlee and Helen Jepson in other leading parts.

ARTURO TOSCANINI is announced as having been engaged by the National Broadcasting Company, to conduct a series of concerts over its network during the season of 1937-1938. A welcome return!

"GARRICK," a new American opera based on the career of David Garrick, the famous English actor, and with its musical score by Albert Stoessel, was heard for the first time on any stage when presented on February 24 at the Juilliard School of Music.

EDWARD JOHNSON, as general manager, and Edward Ziegler, as assistant general manager, of the Metropolitan Opera Company of New York, had their contracts extended for two years at a recent meeting of the Board of Directors.

JENÖ HUBAY, world famous violinist, composer and teacher, died on March 13, at Vienna, at the age of seventy-eight. Born September 15, 1858, in Budapest, he finished his violin studies under the great Joachim, and became widely known as a concert artist. Among his compositions were two symphonies and eight operas, of which "Anna Karenina," based on the novel of Tolstoi, was most successful. He was a member of the Hungarian Parliament and Honorary President of the Royal Franz Liszt High School of Music at Budapest.

THE SALZBURG FESTIVAL offers this season Arturo Toscanini conducting four operas, including "Fidelio," and two concerts; the "Euryanthe" of Carl Maria von Weber, for the first time at these festivals, with Bruno Walter conducting; and Hans Knappertsbusch leading two of the Strauss works.

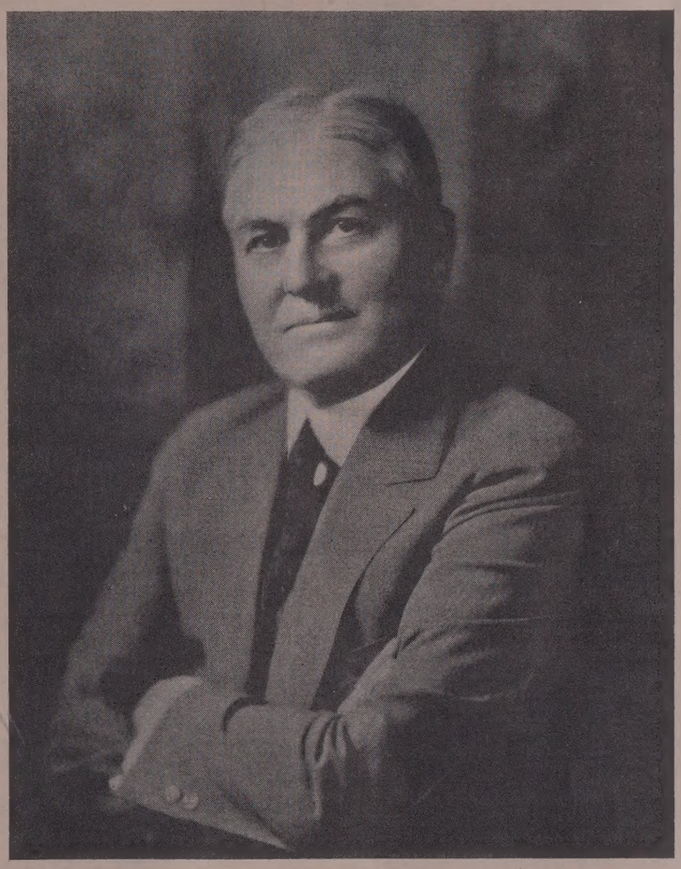
ANDRE MATHIEU

ANDRE MATHIEU, seven year old composer and pianist, has made his début in Paris, with a recital in the Salle Chopin, when the program included works by Ibert, Bach, Debussy, and nineteen of his own compositions. Andre is of Canadian birth, the son of Rodolphe Mathieu, director of the Canadian Institute of Music. He began to play the piano at four and had done many broadcasts before going to Europe.

(*Continued on Page* 352)

Music's Part in Fighting Fear

ASK any general group of people what they look upon as the foremost enemies of mankind and the answers will be very diverse—insects, war, disease, famine and flood. Ask a group of scientists, however, and you will probably find them unanimous upon the conviction that man makes his own greatest enemies and carries them about with him. These enemies are worry, fear, anxiety, hate and revenge. They feed upon the emotions and can be controlled only by mental processes. Emotions are to the musician what sap is to a tree. For this reason the musician's emotions should be carefully held in check and not extravagantly expended. The musician is called upon to come in contact with the world—through the sense of hearing. The emotional beauty he is able to put into his playing affects the auditor with full force, only if the musician's emotions are intelligently balanced. If he dissipates his emotional strength through bad thinking, intemperance, or through useless hurricanes of his feelings when he becomes excited, he will have just that much less of this valuable reserve upon which so much of his success must depend. The ruthless waste of nervous energy through the habit of continuous worry, fear and hate, is attracting the attention of scientists everywhere. There are beneficial emotions which elevate and exalt, such as the emotions which accompany courage, confidence, unselfishness and love. There are other emotions which debase and destroy, such as those which go with despondency, apprehension and anger. These emotions are reflected almost instantly in the face, and later they contaminate the body and the soul. Beware of destructive emotions.



DR. GEORGE W. CRILE
Eminent American Surgeon

At a meeting of the American College of Surgeons, in Philadelphia, Dr. George W. Crile of Cleveland, Ohio, generally recognized as one of the outstanding physicians of the world, talked to the large Philadelphia Rotary Club upon "What Scientific Medicine is doing for You." Dr. Crile, in addition to the vast clinical and laboratory work he has done at his great hospital in Cleveland, has accomplished an immense amount of research in South America and in Africa. This included the dissection of thousands of wild animals, with a view to determining physical and pathological conditions. He remarked upon the superb physical condition of human natives of Africa and of wild animals on the veldt and in the jungle. The lion, the zebra and other beasts are always in superb condition, in their native surroundings. The same animals placed in a Zoölogical Garden in a great city, with the fears and rages of captivation, showed very different conditions when dissected.

Dr. Crile pointed out that animals in a wild state use their emotions to meet emergencies only when needed. When the fight is on, or during flight from an enemy, they are terribly intense; but when the conflict is over it is instantly forgotten, and the animal goes about its natural pursuits without emotional explosions. Dr. Crile compared the human animal caged in the bars of modern urban civilization, with the wild animal. He said, "But we humans, living in autocaptivity in large cities, are like animals in the Zoo. The very play of interaction with each other causes worry and anxiety. When their fight is done it is done. Man, on the other hand, never finishes his fight. The left over nervous energy is turned into worry, which is then converted into diseases with which the wild animal never has to contend." Dr. Crile revealed that physicians generally are beginning to realize that many diseases, notably diabetes, septic ulcer, high blood pressure, are the result of strained emotions, hate, worry, fear and anxiety. He even went so far as to say that worry and anxiety cause more deaths than any single disease.

He made clear that the natural remedy for this is the habit of meeting those occasions when serious and annoying problems arise, by dealing with these matters mentally and not harboring all their by-products in the emotions to come up over and over again in the form of explosions of the "feelings" resulting from worry, hate and fear. Children should be trained to meet crises without apprehension and anger—mentally not emotionally. Worry never solves a problem, it only aggravates it. "Do your serious tasks intellectually to the best of your ability, and then do not worry about them." That is all you can do anyhow. We hear some skeptical reader saying, "That is all very well if you can do it, but there are certain kinds of trouble that cannot be met in that way." We know a very prominent business man who for years has had a pipe organ in his home. Fortunately, he is a very good musician and also an excellent composer. He once said to us, "That organ is one of my finest assets. I can come home with my head buzzing with the echoes of a day full of annoyances, and after a half hour at the organ keyboard they are washed away until to-morrow. The trouble with most business men who

break down is that they try to do two days' work each day, that is, the work they do in the office, and then the same work, hashed all over again in their imaginations as they toss and turn through sleepless nights, nursing their injured feelings or, worse yet, fighting their unfair adversaries. No man is strong enough to stand this very long. This hate, worry and spirit of revenge, translate themselves into a kind of malicious energy and hunt out the individual's weak spots, his heart, his kidneys, his stomach, and so on, and in a little while he finds that he is an invalid. That certainly is not good business. Music study seems good to me, because it is so everlastingly absorbing. You cannot play an instrument right, and think of anything but the music. It is the best eraser of anxiety, bitterness, wrath, grief and gloom of anything I know. If you want to get rid of the unhealthy idea that the world is a black hole of hopeless horror, filled with people who cannot be trusted, try music study. Any father or mother, who gives a child a musical education, may be sure that the money spent will provide the youth with one of the best means of combating the strain of modern civilization."

THE ETUDE has previously recounted the opinions of Dr. Charles H. Mayo of the famous Mayo Clinic, of Rochester, Minnesota, upon this subject. Dr. Mayo, who never had a musical education, found music so valuable in recreating his mind, that he installed a large organ in his home which is manipulated with automatic rolls. This he plays every day, when possible, for at least an hour; and he told us that he found this invaluable.

Over a century ago, Thomas Chandler Haliburton, noted jurist, said, "Cheerfulness is healthy—its opposite, melancholy, is disease." Cultivating a cheerful disposition and the habit of meeting a serious situation with one's brains instead of one's emotions, seems to us to be a very much needed part of the training of man. Half an hour of the bright and happy movements from Haydn, Mozart, Mendelssohn, Grieg, Schütt, Strauss, Herbert, Sousa, and others, will wipe out the "blues" quicker than anything else.

Imagine what might be the world picture to-day if the nations of Europe, instead of nursing malice, rancor and phobias, could calmly and dispassionately, use cheer, enlightenment and sense, in solving their problems. They seem to imagine that there is something valiant in strutting around like gamecocks, whereas they are only tragically ridiculous.

Wars are the brood of vainglorious stupidity, ignorance, worry and jealousy. Peace is the outcome of wisdom, intelligence, ideals and love. Better get that into the heads of people everywhere, before civilization succumbs to internal political diseases, analogous to those which have wiped out so many valuable men.

The daily battle of life is hard enough in every way. What with our conflicts with the forces of nature, the struggles of existence, the combats with disease, the wars upon insects, why deliberately add other adversaries which we build within ourselves and which, as far as our lives and the lives of those who depend upon us are concerned, are the most dangerous of all? The French philosopher who called worry, fear and revenge, the greatest enemies of civilization, would be astounded to read the present day opinions of scientists upon this subject.

"Let us be of good cheer, remembering that the misfortunes that are hardest to bear are those which never come."
James Russell Lowell

Our Navy Has a Music School

TRAINING schools for military music are not new. Kneller Hall of England, at Witton, Twickenham, was established on the site of the original mansion of the famous portrait painter, Sir Godfrey Kneller, in 1857. Up to that time bands were not given official recognition in the British military forces. If an army officer wanted to indulge himself in a band, he went down in his own pocket to pay for it. This resulted in fanciful competition in uniforms and in numbers, so that the officer of means could have the most brilliant band. The bands played at different pitches, with different instrumentation, and it was impossible to have massed bands. This school has sixteen or more professors. It provides for the training of thirty-six bandmasters and one hundred and forty-four soloists. In addition to the band instrument studied, the pupils are also expected to learn a stringed instrument or the piano and to secure a good all round education, including instrumentation. In addition to his own instrument each student is expected to give a fair performance on any instrument of the band. The course lasts about three years.

Lieut. Charles H. Benter, conductor of the United States Navy Band at Washington, D. C., is responsible for the initiative which started the United States Navy School of Music. There are eighty-five students, picked from some five thousand applicants from all parts of the country. The first requirement is that the applicant shall read music and be able to play some instrument. If the student has played in a school band or orchestra, so much the better. Applicants must be between the ages of eighteen and twenty-five. They must be at least sixty-three inches in height and of proportionate weight for their ages, and must pass a rigid physical examination. The students who are successful in entering are given the rating of second class seamen, and receive a salary of thirty-six dollars a month. After ten months in the school the student, upon passing an examination, can have his rating advanced so that he receives a salary of fifty-four dollars a month, with prospective pension privileges after a continuous service of twenty-one years. There are, of course, in addition, food, shelter, clothing (uniforms), medical and dental care and the privilege of travel. For instance, twenty of the recent graduates made up the band which accompanied President Roosevelt on the Indianapolis, when he went last fall to Buenos Aires.

The school hours are from eight A. M. to four P. M., on week days, with national holidays as the only holidays. All students are under the same strict navy discipline as are the cadets of Annapolis. They have expert individual instruction on their own instrument and splendid opportunities for ensemble work. The Director of the school is Lieut. Benter, and the faculty is of all navy personnel.

The school is destined to put all navy bands upon a distinctly higher musical plane. The players may later also join in the symphonic group, and at times unite with the Army and Marine Band groups such as those which make up the symphonic orchestra which has proven of such fine diplomatic value in the unique concerts of the Pan-American Union. Lieut. Benter deserves great credit for his fine initiative and splendid management of this excellent movement for better music on our battleships.

The Nursery Prodigy

Perhaps some of our readers may have thought that the editorial, which appeared in THE ETUDE for March, lampooning the fake diplomas and degrees, was too severe. However, here is something which actually happened some years ago, in Paris. A publishing enterprise of the French capital, masquerading as a school, offered a diploma as "accredited teacher" to anyone who would purchase about one hundred francs' worth of a proprietary method published by the firm. A Parisian music magazine, *Le Monde Musical*, exposed and denounced the scheme. The school retaliated with a suit for libel, in the law courts. Thereupon, the editor arranged to have a two and a half year old baby subscribe for the course, which was done, and in due time the infant received his diploma as an "accredited teacher." When the case came to court, among the witnesses was the baby with his diploma. The judges were not long in settling the case; the magazine was absolved from all further prosecution; and the school had to pay the costs of the trial.

The Care of the Voice

By Gertrud Wettergren

PRIMA DONNA CONTRALTO OF THE METROPOLITAN OPERA ASSOCIATION

In a Conference Secured Expressly for THE ETUDE *Music Magazine*

By ROSE HEYLBUT

MME. GERTRUD WETTERGREN

FROM THE PAIN of bitter personal experience, I know that improper care can ruin a voice that is naturally strong and ample. I should like to talk about some of the things I have learned in the course of these experiences, but only upon the condition that they be accepted strictly as my personal views. If they can be of use to others, it would make me happy; for I should like to spare other young singers the bitter lessons I had to acquire for myself. But I do not present my own case as a standard for anyone except myself. The vocal organism is entirely too individual a matter to admit of that. What is entirely good for one singer may be harmful to another. Again, the way in which vocal precepts are presented may be clearly comprehensible to one student and quite vague to another. That, of course, opens the way to the greatest problem of the vocal teacher.

It is not enough that the teacher knows the use and care of the voice. He must, further, present his knowledge in such a way that his pupils can be best helped by it. A teacher who makes a great success in bringing perfect production to the voice of one student may not succeed at all in impressing his methods upon the mind of another. This need not imply that his methods are wrong, or that he is incapable of imparting them. Simply, human nature is such that there are "chemical affinities" among people exactly as there are in test tubes; and the reaction between one teacher and a pupil may strike immediate fire, while the same teacher may leave another pupil quite untouched. I believe it to be the first duty of any teacher to make a careful analysis of the human communicativeness and understanding existing between himself and his pupils. If he finds one who simply does not understand him, he should tell this to the pupil and advise him quite honestly to go elsewhere. He may lose the fee of the singing lessons, to be sure, but he will have the pleasant consciousness of having dealt fairly. I stress this point because it bears so closely upon my own experience.

I began to sing when I was very young. My voice was ready for building when I was only fifteen, and, after half a year of study, with my excellent Madame Sandberg, I entered the Conservatory at Stockholm. I was just sixteen. I was given the elements of singing methods and learned much music of all kinds. Then, to my misfortune, I went to another private teacher. I always had a big range; so much so, that there was doubt for a long time as to where my voice properly belonged. At the same time, and at a very young age, I was studying coloratura exercises, dramatic soprano rôles, and contralto arias. This teacher of mine encouraged me to work at all of these different types of music, in the hope of finding where my voice really lay. That, of course, was a profound mistake. It is never the nature of the music one can sing which determines the placing of a voice. That must always depend upon the natural color of the voice. Further, my voice was permitted to become forced. When, in studying great arias for the lower range, an especially rich, sensuous voice quality was needed, this teacher encouraged me to put this quality into my voice by conscious, artificial effort. Now, it is perfectly possible to force a certain quality into a voice, no matter how foreign it may be to the natural *timbre*. For a moment of fun, any voice at all can imitate a high soprano, a deep contralto, and color the effect with any quality one chooses. But if such a process is allowed to continue longer than the moment of fun, unspeakable harm is done. And precisely this harm was done to me. My voice was not correctly placed; it was allowed to force itself; and I was given very much hard work at a very tender age.

An Early Catastrophe

UNDER SUCH auspices, I entered my public career. I was fortunate enough to find favor, and engagements began to crowd in. This meant an even greater amount of hard work, for which I prepared under the same unnatural vocal conditions. Presently, I began to be conscious of a definite tightness in my throat. Then I grew hoarse. Finally, at the very last note of the very last song I gave at a public concert, my voice left me completely. Not only was I unable to sing, but I had to make known my needs of ordinary existence by writing them down. It happened suddenly and, to a young girl anticipating a career, the blow was utterly crushing.

The damage was so great that my first steps towards recovery had to come through medical assistance. The case was too far advanced for mere vocal help. The doctor who examined my throat found that the vocal cords had been so forced that they no longer lay parallel to each other but had taken on the shape of the letter V. It was while these diagnoses were in progress that I got my first lessons in vocal anatomy. The good doctor explained to me each step in his examinations and made me understand just why he recommended the medicines and the exercises he did. It opened entirely new doorways to me. From that time on, I have tried to chart every tone according to its anatomical correctness. At this point I can willingly break my rule about "not giving advice." The first step that any student should take towards the goal of good singing is to get an authentic anatomical chart of the human head and throat, to study its structure, and to familiarize himself visually with the necessary vibrations of air which produce tone. After four and a half years of absolute quiet and medical care, my voice was once more restored to its normal health.

The moment I could safely resume my work, I entered the Opera School in Stockholm and made my operatic début two months later. Again I was crowded with work; and, though I had derived much benefit from my anatomical studies and the doctor's corrective exercises (which, after all, were curative in a medical sense, rather than instructive in a vocal sense), I presently began to feel a second indication of tightness in my throat. Fortunately no bad results came of it, but it frightened me. I reasoned that, if that awful voicelessness had happened once, it might happen again—unless I could find my way to such complete vocal mastery that my tones could never again become strained.

More Light

IT SO HAPPENED that an Italian teacher, residing in London, came to Stockholm to hear me, and she said that my voice needed nothing more than the right to be itself. She is Madame Capiani. I feel the warmest loyalty to her, because she taught me to give my voice perfect and permanent freedom. I have stressed the steps in my vocal experiences in some detail, because it may be interesting to young singers to see that "vocal study" is not merely a matter of studio days. It is perfectly possible for a singer to be well launched on a public career and still to be groping for the one correct method. Indeed, the most accomplished professional singer must constantly continue actual study with a reliable teacher, who checks up or controls progressive work.

Through my anatomical studies it was easy for me to understand what this correct method should be. It consists in allowing the tone to pass through a completely open passage, marked by the diaphragm at one end and the head resonance chambers at the other. Nowhere along that passage may there be the least constriction. I like to think of the tone produced, in terms of the tones a violinist draws when he uses his full bow. Such a tone demands full, open vibrations in the chambers back of the nose (*dans la masque*, the French call it), a completely relaxed throat, and that freedom in the diaphragm which will allow that great muscle to rise and fall without any tightness. Because of this necessary motion of the diaphragm, I do not think in terms of drawing breath from that point. The strong muscles of the abdomen must support the breath, but the breath must not originate there. It must come straight from the lungs. Let me pause a moment to clear up any misunderstanding on this point. We all know, of course, that breath must proceed from the lungs, but in drawing the attention of vocal students to the important anatomical points, singing teachers often refer to a deep breath as "a breath from the diaphragm." For the reasons I have already outlined, I do not take kindly to this term of expression. I like to think of the diaphragm in terms of what it is—a muscle that must accomplish the motions of rising and falling. The intake of the breath must be made in terms of the lungs; its output is regulated by the natural motion of the diaphragm.

The free tone must never come from the throat. That is where the teacher who harmed me made the greatest mistake. I was allowed to push or force tone from the throat, and the result was over four

years of voicelessness. All tone must be resonated in the head. It must not be poured out in a straight line, but arched, from the top down. That is the exact motion it follows, as you can see from an anatomical study of your vocal "factory." The breath is drawn into the lungs, supported by the abdominal muscles, pushed freely and easily by the diaphragm through a completely open and unconstricted passage, and resonated, in an arclike motion, in the head. That, for my own personal needs, gives me a clear picture of free, unforced tone.

The next step is to acquire so complete a control over these tonal or vocal motions that they become second nature. One should have ultimately no more need of thinking out the progress of the singing tones than one needs to think about ordinary speech.

The Word Made Vocal

THERE ARE MANY ways of helping tonal resonance. Chief among these is diction. The wrong use of the muscles of the lips, tongue, and upper throat, can destroy resonance and thereby harm pure tone. Have you ever heard public speakers or school teachers (anyone who has to do a great deal of talking) say that their throats become easily tired? This means that they pronounce their letters badly. For me the hardest sound to learn correctly was *Ah*. This may seem strange to you, because most vocal exercises are taken on just that vowel. But in my native Swedish the sound of *ah* is normally made low in the throat, quite a different *ah* from that of the Italians. Therefore, for my own personal needs, I had to unlearn my natural *ah* and to make a fresh acquaintanceship with the *ah* used in singing.

Many singers complain of "breathlessness." That is to say, no matter how deep a breath they may draw to support some long phrase of song, they find that they need more before the phrase is done. The way to cure this is to take less breath in the first place. You may argue that the more breath you take, the longer it should last, but it does not work out that way. For the emission of correctly produced tone, one should need no more breath than for speech. It is surprising how little breath really is needed to resonate tone from the vocal cords. When the singer takes too much breath, the passage (which, we remember, must remain open and free) needs first to clear itself of excess breath pressure. This excess breath escapes simply as air. No tone is resonated by it. You have all heard tones that sounded "breathy." What happens, in such a case, is that as it rushes out the excess air mingles with the tone and diffuses it. Thus, too much breath can cause the very breathlessness one wishes to cure. The exact amount of breath one should take must remain, of course, a matter of personal feeling. But it is wise to remember that enough is enough, and too much simply fills you up and constricts the muscles.

All of these helps and hints should be brought to the singing student by his teacher. And so I should like to close my talk in the same key in which I began it. The test of the good teacher is, not what he knows, but his ability to make himself clearly understood by his pupils. My earliest teacher, Madame Sandberg, in Stockholm, and my later advisors, Mmes. Hagerman and Terlizzi, are excellent teachers *for me,* because they made me comprehend clearly just what I had to do. The teacher who harmed me may have been good for other students, but neither understood my needs nor awoke clear comprehension in me. The student who feels puzzled by the most famous teacher in the world, should make an immediate change. Vocal technic is such a personal and invisible thing that only the clearest personal understanding can lead the way into free, natural unforced tone.

WITH PIPES AND DANCING

Although the pipe is one of the most elementary of musical instruments, its magical skirling has won a place in the heart of an entire race. This young lassie is dancing a step in the Highland Fling to the piping of a Nova Scotia piper.

Bagpipes of Braemar

***By* NELSON S. BOND**

THE ORIGIN of the bagpipe is still a matter for dispute, but the Scotch are, to-day, the acknowledged masters of this elementary wind instrument. Custom plays a great part in the Scottish allegiance to the pipe; and no less responsible for its continued popularity is the traditional Scotch love for glamour, the panoply and fanfare of a marching kiltie band.

It is not strange that Nova Scotia, "New Scotland," should boast some of the finest pipers in the world. To this tiny, easternmost province of Canada, came, in 1773, the ship "Hector" with its human cargo of thirty-three families and twenty-five unmarried men from the highlands of "auld Scotland," to settle in the New World. Thousands of their countrymen followed these intrepid few, until to-day the entire north shore of Nova Scotia has developed into a community in which Gælic is the popular tongue, and the Scotch customs are the habits of the land.

Traditions that Cling

THE "BRÆMAR," or "gathering of the clans," is a traditional Scottish ceremony. Once a year the emigrant Scotch of Nova Scotia hold their Highland Games at Antigonish—games of strength, skill, and music. The sturdy "youngers" of the province vie in foot-racing, vaulting, and the tossing of the caber, this last the most typical of Scotch contests. The elders, garbed in the tartan and the plaid, compete in piping, while the lassies meet for honors in dancing the time-honored Highland Fling, the colorful Sword Dance, and that most intricate of all steps, the ancient Shuan Threwis.

Few musical events have more color than the annual piping contest at the Highland Games. Though grim and dour may be the visages of the competitors, still it is the "auld, auld skirls" that they play; and many the surreptitious tear that is wiped from the faded eye of a withered grandame as she hears a sturdy son of young Scotland blowing his heart out on a tune born years ago by the lochs of the old Scotland.

The fling, march, and pibroch are the musical divisions best adapted to the bagpipe. The fling, as its name suggests, is a spirited, lively *andante* movement approaching, as near as is possible on such an elementary instrument, a rude sort of syncopation. The march is a heavily cadenced parade tune; while the pibroch—music of sorrow, or lament—is a curiously weird, uncadenced movement that would defy the description of a *maestro*. There is scarcely any other national music with a so strong individuality.

Pipers in the competitions keep constantly in motion while displaying their skill; parading up and down, up and down, before the eyes of the critical judges. Most strange to watch is the mincing, broken step that accompanies the playing of a pibroch. The piper's feet trip hesitatingly through the paces, much like a bride walking to the altar.

But speed and dancing color are the keynotes of the dancing contests. Too fast for the eye to follow are the movements of the lassies' feet as they step daintily through the paces of their ancient dances. An inspiring example of a nation's self-pride is the sight of the gay, crossed sword shining silver in the sun, above it a dancing maiden in black velveteen jacket and gaudy plaid, and from the crowd the excited cheers of friends and clansmen, "Aye, MacGregor!" or "On, Campbell, on!"

It is like leaving the New World of the twentieth century and stepping into Old Scotland of the 17th to walk into the contest field of Antigonish during the Highland Games. For the heavy "burr" of the motherland is on the lips of all; many a strange and foreign expression in old Gælic is heard as the contest grows more heated; the kilts and gaiters, the plaids and tartans are gay and colorful; and, near or far, by loch or brae, there is always in the wind the haunting skirling of the magical pipes.

Do You Know?

That the first orchestral composition by Wagner to be heard in America was the *Overture to "Tannhäuser,"* when played by Bergmann's Orchestra in Boston, in 1853?

That the first piano recital in London was played in 1768, by Johann Christian Bach, son of Johann Sebastian Bach?

That Lili Boulanger was the first woman to win the *Prix de Rome* for music, with her cantata, "Faust and Helénè," in 1913?

That women's voices were first used in chorus singing in 1773, by Arne, in his oratorio, "Judith"?

That the first known letters patent, for the right of printing music and music paper, were granted to Thomas Tallis and William Byrd, by Queen Elizabeth, in 1575?

Business Efficiency for the Music Teacher

***By* Gladys Hutchinson**

EVERY PRIVATE music teacher should have a printed prospectus, or circular, as a part of the plan of publicity; and each season this should be changed, or improved.

A good prospectus must be interesting, well printed, and complete. Pictures add to the effectiveness of the prospectus; and the most obvious picture for the front of the cover is one of the teacher seated at the studio piano; or, if the teacher prefers, she can have an artist draw some such small design as is presented herewith.

Every word of the printed matter must count. It should outline the teacher's experience, and her success with pupils. The choice of paper and the style of printing will suggest the teacher's artistic sense, or the lack of it. If there are any doubts on these questions, consult a first class printer.

Many teachers omit from their prospectuses all reference to terms, fees, missed lesson arrangements, and so forth; feeling that they might lose prospective pupils by too apparent emphasis on these business details. This information may be often given to better advantage, privately; therefore the "Terms on application" phrase is a practicable plan.

The prospectus is a presentation of the teacher, in print. Because of this, it should be given the same care that one would give to personal appearance when going to call upon a possible pupil.

Mediocrity and Mastery

By Commendatore Eugenio di Pirani

Noted Italo-American Pianist, Composer and Teacher

WHY IS IT that even gifted piano students seldom get beyond the line which divides mediocrity from true mastery?

Several reasons contribute to this failure. First of all is inadequate technical foundation.

One cannot build a lasting, time defying edifice over a weak substructure. It would have no stability whatever.

Technical foundation implies a large domain indeed. It means the ability to unravel and to overcome the most intricate problem of pianism.

What an immense field! One needs only to give a glance to the contents of a piano method, to get an approximate idea of the formidable task which awaits the young pianist. Pick out at random any composition of the classical or modern literature, even of medium difficulty, and you will find here and there passages which require a sure command of the different branches of technic, such as scales, arpeggios, trills, double notes, octaves and leaps. Has the student neglected one or more of these items? Then there will remain in his technic a corresponding weak point that will get him into trouble and result in many a pitfall into which he will unavoidably tumble. It is the old story of the chain which is just as strong as its weakest link.

I recall a talented pupil, who felt deficient on trills. Every composition which contained this kind of musical ornament was, so he thought, inaccessible to him. I assured him that he was mistaken. In fact, after a series of suitable exercises, he became a specialist in trills.

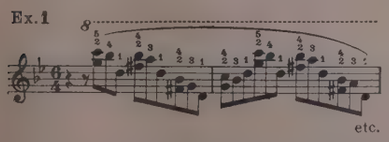
What has been said of trills is true also of other branches of technic; although it must be admitted that the individual formation of hands and fingers renders one more or less apt to the execution of certain pianistic forms. But persistent practice may vanquish many a seemingly insurmountable obstacle.

The teacher should submit the student to a thorough examination, and—like the doctor who, through palpation, auscultation, and so on, finds if anything is wrong within the human body—he will be able to detect wherein the shortcoming lies and to combat it through adequate remedies.

Let us illustrate this matter by means of concrete examples. We will take the popular *Ballade in G minor, Op. 23,* by Chopin, which is in no wise one of the most difficult by that master, and will investigate what digital equipment is required in order to overcome the purely technical part of the piece. We say "purely technical" because the poetical interpretation is to be left to future investigation.

In the beginning we meet the following passage, which needs strong fourth and fifth fingers.

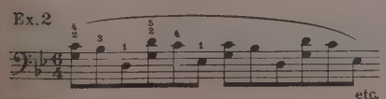
Ex. 1



etc.

An excellent exercise to that purpose is offered in the further development of the same passage.

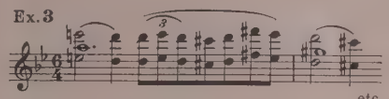
Ex. 2



etc.

Later on we are confronted with a series of *legato* octaves,

Ex. 3



etc.

which, although they should not be played in a too rapid tempo, still do require a considerable octave technic, especially in the scales which follow.

But a little further on we find a truly Chopinian passage, which calls for a smooth, rolling *legato* touch.

Ex. 4

etc.

There is here the added difficulty of dangerous leaps in the accompaniment of the left hand, whereby the player, in spite of the best intentions, may miss the distant notes of the bass, or may leave them altogether out. (Which of the two faults is preferable?) The even and graceful rendition of these passages is not so easily obtained; and it requires long practice, with quiet hand and wrist.

Similar passages are found often in the works of Chopin—a feature effectively contrasting against a preceding passionate melody, and offering the player an opportunity to show himself not only as an emotional "singer" but also as a virtuoso. Examples which illustrate this point are,

Ex. 5 — Valse, Op. 42

etc

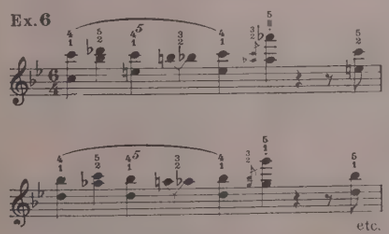
Valse, Op. 64, No. 2

etc

and, furthermore, the well known *Minute Waltz* and the *Etude, Op. 25, in F minor,* as well as others, all of which fall in this category of the smooth, light rolling passage. This, by way of parenthesis.

Let us now proceed with our *Ballade in G minor.* At the reprise of the second theme we find some double notes which demand a considerable dexterity;

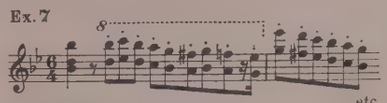
Ex. 6



etc.

and immediately before the *Presto con fuoco* we meet a passage in sixths.

Ex. 7



etc.

The *finale* itself is interspersed with by no means easy chords, double notes and rapid scales, which call for a pianist "firm in the saddle."

Resuming, we find in this one composition arduous passages for (1) The fourth and fifth fingers, (2) Smooth rolling figures, (3) Octaves, (4) Double notes, (5) Sixths, (6) Scales. A large order, indeed!

The analysis of other classical and modern works would show that similar, and sometimes more irksome, problems are offered for solution by the student, who therefore should be equipped with suitable weapons, in order to be fit for the battle. Attempting to tackle an important composition without the necessary preparation would result in a double murder, that of the composition and that of the performer. Take anything, even of medium difficulty, not to speak of more exacting compositions, and there will be found, everywhere, passages which presuppose a solid technical groundwork.

Discovering a Soul

BUT GRANTED that the student is fully trained to meet all technical problems, only half of the work has been done. The rendition, even if correct, would sound automatic, like a pianola, without faults, but also without pulsating life, without soul. There would be no difference between one composer and another, be it Chopin or Beethoven, Grieg or Brahms; all would be rendered with the same, or rather without any, color. A dull, mechanical playing, to whom nobody would care to listen, would be the result.

Of course this essential part of the interpretation requires not only finger training but also musical gifts, imagination, and psychical susceptibility. The student should make himself thoroughly acquainted with the classic musical literature, note the characteristics, the physiognomy, as it were, of each master, and draw comparisons between them. This analytical study may be accomplished to such a degree that a few measures are sufficient to reveal their author.

Notice the *rubato* introduced by Chopin and described by Liszt as "an irregularly interrupted movement, subtle, broken and languishing, flickering like a flame in the wind, undulating like the surface of a wheatfield, like the treetops moved by a breeze." This mannerism is to be employed with due discretion, even in Chopin's works, much less in Schumann's, who, according to what Clara Schumann, his famous wife, said to me, though admiring the *rubato* in Chopin's compositions, did not approve of it in his own music. He was, she said, a friend of keeping time, except in places where he gave explicit indications to the contrary. Bach requires a dignified, aristocratic poise; Schumann, demands capriciousness, vagueness, a pensive, contemplative mood; Liszt commands audacity, dash, bravura, sudden contrasts; Debussy calls for mysterious, ghostly, demoniacal expression.

Thus one sees that correct style is of the utmost importance in the interpretation of the masters. Lack of it would present, like a distorting mirror, only a travesty, a caricature of the original. The student has therefore two equally vital problems to unravel, in order to master completely a work of art: the technical and the poetical. They are inseparable. The one without the other is unthinkable.

Of course, the last mentioned task leaves a large field to the interpreter, who can, within certain limits, express his own individuality. Here not only style and tradition but also a subjective construction have a word to say. So much so that one would hardly recognize the same composition, as presented by the various performers, under so different lights.

It would be a great mistake, however, to allow the performer's personality to prevail in the picture, and thus to obliterate entirely the author's physiognomy. This is a fault into which even great artists are inveigled. The more marked individuality they are possessed of, the more they are inclined to make themselves too conspicuous. They put too much of their own selves in the drawing, so that the image of the master is completely overshadowed and only the performer's face remains visible.

Therefore, listen to the performance of great artists—which is, without doubt, a valuable education—but do not blindly imitate their self-seeking reading. Use your own judgment.

Find What Will Fit

THE CHOICE of the repertoire has also much to do with the success or failure of the young artist. The selection must agree with the technical and inspirational possibilities of the student. Practice and perseverance can help to overcome seemingly insuperable obstacles; but one cannot go beyond one's ability; and at times it will be wise to recognize that we are not equal to some tasks upon which we had set our hearts. This would not mean necessarily to admit an inferiority complex. What is easy to one may be out of reach of the other. Supposing you cannot master the work that your fellow student performs with facility; make your mind easy with the thought that, in all probability, *he* is not able to overcome the important composition that *you* have conquered. There is a law of compensation.

After all that has been previously said, we are now ready to answer summarily the question that was put at the beginning of this article: "Why do even gifted piano students seldom get beyond the line that divides mediocrity from true mastery?"

The cardinal reasons are:

1. *Insufficient technical foundation,*
2. *Soulless and colorless rendition,*
3. *Offenses against tradition and style,*
4. *Inadequate choice of the repertoire.*

MEDIOCRITY IN THE SADDLE

A German philosopher has said, "Nothing is more haughty than a man of moderate capacity when raised to power." Surely, nothing is more irritating to people of genuine ability than to witness the popular success of mediocrity. Yet, as Rochefaucauld has written, "The art of putting into play mediocre qualities often begets more reputation than is achieved by true merit."

Benjamin Franklin's Discourses on Music

BENJAMIN FRANKLIN'S interest in music was exhibited in various ways. Readers of THE ETUDE have seen mention of his invention of the Armonica or "glass organ," of which glass discs rotated on a spindle and were set in vibration by the wet finger tips of the performer. Franklin, whose life span was from 1706 to 1790, must have heard, while living in Europe, the works of Handel, Haydn, Mozart and many other masters. Thus he naturally would have developed a taste for fine music. Nevertheless, he had a great fondness for simplicity in the art. Mr. Henry B. Allen, Director of The Franklin Institute in Philadelphia, has sent to THE ETUDE the following extract from "The Life and Letters of Benjamin Franklin" by Smyth, which quotes a letter from Benjamin Franklin to Lord Kames, giving Franklin's opinion upon certain phases of music.

"In my passage to America I read your excellent work, 'The Elements of Criticism,' in which I found great entertainment: much to admire and nothing to reprove. I only wished you had examined more fully the subject of Music, and demonstrated, that the pleasure which artists feel in hearing much of that composed in the modern taste, is not the natural pleasure arising from melody or harmony of sounds, but of the same kind with the pleasure we feel on seeing the surprising feats of tumblers and rope-dancers, who execute difficult things. For my part I take this to be really the case, and suppose it the reason why those, who being unpractised in music, and therefore unacquainted with those difficulties, have little or no pleasure in hearing this music. Many pieces of it are mere compositions of tricks. I have sometimes, at a concert, attended by a common audience, placed myself so as to see all their faces, and observed no signs of pleasure in them during the performance of a great part that was admired by the performers themselves; while a plain old Scottish tune, which they disdained, and could scarcely be prevailed on to play, gave manifest and general delight.

"Give me leave on this occasion to extend a little the sense of your position, that 'Melody and Harmony are separately agreeable, and in union delightful,' and to give it as my opinion, that the reason why the Scotch tunes have lived so long, and will probably live for ever (if they escape being stifled in modern affected ornament), is merely this, that they are really compositions of melody and harmony united, or rather that their melody is harmony. I mean the simple tunes sung by a single voice. As this will appear paradoxical, I must explain my meaning. In common acceptation, indeed, only an agreeable succession of sounds is called Melody, and only the co-existence of agreeing sounds, Harmony. But, since the memory is capable of retaining for some moments a perfect idea of the pitch of a past sound, so as to compare with the pitch of a succeeding sound, and judge truly of their agreement or disagreement, there may and does arise from thence a sense of harmony between the present and past sounds, equally pleasing with that between two present sounds.

"Now the construction of the old Scotch tunes is this, that almost every succeeding emphatical note is a third, a fifth, an octave, or in short some note that is in concord with the preceding note. Thirds are chiefly used, which are very pleasing concords. I use the word emphatical to distinguish those notes which have a stress laid on them in singing the tune, from the lighter connecting notes, that serve merely, like grammar articles, to tack the others together.

"That we have a most perfect idea of a sound just past, I might appeal to all acquainted with music, who know how easy it is to repeat a sound in the same pitch with one just heard. In tuning an instrument, a good ear can as easily determine that two strings are in unison by sounding them separately, as by sounding them together; their disagreement is also as easily, I believe I may say more easily and better distinguished, when sounded separately; for when sounded together, though you know by the beating that one is higher than the other, you cannot tell which it is. I have ascribed to memory the ability of comparing the pitch of a present tone with that of one past. But, if there should be, as possibly there may be, something in the ear, similar to what we find in the eye, that ability would not be entirely owing to memory. Possibly the vibrations given to the auditory nerves by a particular sound may actually continue some time after the cause of those vibrations is past, and the agreement or disagreement of a subsequent sound becomes by comparison with them more discernible. For the impression made on the visual nerves by a luminous object will continue for twenty or thirty seconds. Sitting in a room, look earnestly at the middle of a window a little while when the day is bright, and then shut your eyes; the figure of the window will still remain in the eye, and so distinct that you may count the panes.

"A remarkable circumstance attending this experiment, is, that the impression of forms is better retained than that of colors; for after the eyes are shut, when you first discern the image of the window, the panes appear dark, and the cross bars of the sashes, with the window frames and walls, appear white or bright; but, if you still add to the darkness in the eyes by covering them with your hand, the reverse instantly takes place, the panes appear luminous and the cross bars dark. And by removing the hand they are again reversed. This I know not how to account for. Nor for the following: that, after looking long through green spectacles, the white paper of a book will on first taking them off appear to have a blush of red; and, after long looking through red glasses, a greenish cast; this seems to intimate a relation between green and red not yet explained.

"Farther, when we consider by whom these ancient tunes were composed, and how they were first performed, we shall see that such harmonical succession of sounds was natural and even necessary in their construction. They were composed by the minstrels of those days to be played on the harp accompanied by the voice. The harp was strung with wire, (which gives a sound of long continuance), and had no contrivance, like that in the modern harpsichord, by which the sound of the preceding could be stoppt, the moment a succeeding note began. To avoid actual discord, it was therefore necessary that the succeeding emphatic note should be a chord with the preceding, as their sounds must exist at the same time. Hence arose that beauty in those tunes that has so long pleased, and will please for ever, though men scarce know why. That they were originally composed for the harp, and of the most simple kind, I mean a harp without any half notes but those in the natural scale, and with no more than two octaves of strings, from C to C, I conjecture from another circumstance, which is, that not one of those tunes, really ancient, has a single artificial half note in it, and that in tunes where it was most convenient for the voice to use the middle notes of the harp, and place the key in F, there the B, which if used should be a B flat, is always omitted by passing over it with a third. The connoisseurs in modern music will say, I have no taste; but I cannot help adding, that I believe our ancestors, in hearing a good song, distinctly articulated, sung to one of those tunes, and accompanied by the harp, felt more real pleasure than is communicated by the generality of modern operas, exclusive of that arising from the scenery and dancing. Most tunes of late composition, not having this natural harmony united with their melody, have recourse to the artificial harmony of a bass, and other accompanying parts. This support, in my opinion, the old tunes do not need, and are rather confused than aided by it. Whoever has heard James Oswald play them on his violoncello, will be less inclined to dispute this with me. I have more than once seen tears of pleasure in the eyes of his auditors; and yet, I think, even his playing those tunes would please more, if he gave them less modern ornament. My son, when we parted, desired me to present his Affectionate respects to you, Lady Kames, and your amiable children: be so kind with those, to accept mine, and believe me, with sincerest esteem, my dear Lord, &c."

MASSED PIANOS FOR THE MASSES

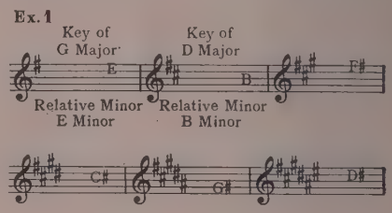
Here is a picture of something new in musical history. It was made in Radio City Music Hall, New York City, and shows twelve pretty young women concert pianists of unusual skill, led by the popular virtuosos, Henrietta Schumann and Julia Glass, and accompanied by the Music Hall Symphony Orchestra of seventy-five members, and all conducted by Erno Rapée. Several of the pianists are graduates of foremost music schools

Relative Minor Recognition Device

By Emma Lindau

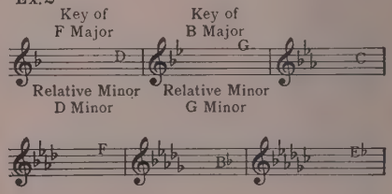
Rule I: When the signature of a Major Key is written in sharps, the letter name of the degree immediately below the last sharp in the key signature indicates its Relative Minor.

Ex. 1



Rule II: In a Major Key written in flats, the Relative Minor is indicated by the letter name on the second degree above the last flat in its signature.

Ex. 2



"X" Marks the Spot

By Dorothy Freas

WHEN the pupil can play his last piece very well, except for several "weak spots," it sometimes becomes difficult to hold his interest sufficiently to perfect these "spots." These weak places may be where a sharp or flat is forgotten, or where a rest ignored or expression not well done. The bad part of it is, these mistakes are often repeated at home in the practice hour and so they appear in each week's lesson.

A very good way to remind the pupil is to mark an X over the place where each careless error is made. As the mistake is eliminated, the X is removed. It will be interesting and gratifying to note the pupil's attempt to get rid of all these marks as soon as possible.

Is There a "Last Word" in Piano Technic?

By Elizabeth Simpson

The author is a pianist and teacher of long experience and distinction who has studied personally with many modern masters and who writes with authority and originality

HELEN CURLED UP comfortably in a corner of the studio couch. "If there is anything better than going abroad it is coming home again," she oozed, "especially when one has studied

ARTHUR SCHNABEL

Master pianist, is the greatest Beethoven interpreter of the present day and an authority upon Brahms, Schubert, Mozart and von Weber. For many years a resident of Berlin, Schnabel now lives in the picturesque Villa Ginetta, on Lake Como in Italy. Here he teaches for three months of each season, usually from April to July, being on tour the remainder of the year.

as hard as I did. My mind is bursting with new ideas!"

"Suppose you unload them at once," I suggested. "When I advised you to spend those precious three years in several famous studios, I knew that it was an unusual type of work."

"But it was the right one for me," she exclaimed. "I gained so much technical help by contact with different personalities and viewpoints."

"I wonder if you found the last word in piano technic anywhere—or did every teacher shout his own 'last word' so vigorously as to drown all the rest? You went first to Matthay—what was the high light of his teaching?"

"There were so many!" Helen sighed. "No one has ever thought more deeply about piano playing, I am sure; but he never teaches technic as such; it is always as a means to better interpretation. How often have I heard him say, 'Skill should never, outside of sport, be used except as a servant of art. Even in finger exercises, make them musical. Music and technic are like Siamese twins—fail to feed one and the other starves.'"

"His ideas on rotation and arm action interested me greatly when I studied with him," I remarked.

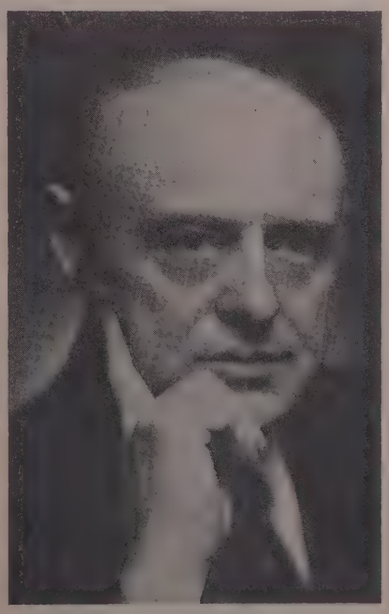
"Shall I ever forget them?" she exclaimed. "At my very first lesson he showed me that I could not even place my hand in playing position without a slight forearm rotation (or turning at the wrist) toward the thumb, to keep my hand from falling over on its side. 'That is one of the compulsory arm movements in technic,' he explained. 'Now play a fast scale, lightly, and see how nicely you can poise your arm, so that no weight will drag on the fingers. That is the other compulsory arm movement. Remember the rotational exertion for all playing, and the poised arm for all fast passage work, and you have begun to learn something about technic.'

"'Now I will play a moderately loud chord,' he went on. 'See how I swing my whole arm on the keys, to make the large muscles do the heavy work. Now I play a slow melody—also with full arm weight for each note, and instant relaxation afterward. Now I play a *staccato* octave passage; and notice that I am using the forearm only, with a very quick attack and release of the key, and with perfect relaxation of all muscles that are not working. Now I play a *fortissimo* chord—you see I pull down with the forearm also, in addition to the weight of my arm. Then, if I wish a light, humorous effect, I can use a downward forearm action and thrust the upper arm forward at the same time. These are the four optional arm movements'; and he had made them so clear that even I could understand and apply them.

"Matthay feels that rotation and relaxation are so vitally important in all good piano playing that he drives those principles home with all his might. In fact it seems to me that if he has any 'last words,' they are these two great 'R's,' applied with intelligence and musical thinking to all phases of piano playing."

"That is a good summary," I approved. "Now tell what you got from Fielden. You were so eager to study with him after reading his fine book on scientific technic."

"I GOT the most exact of knowledge and the greatest of enthusiasm," she



WAGER SWAYNE

One of the few Americans who have made a brilliant teaching success in Europe. After his student days under Leschetizky he taught in Paris for many years, attracting equally French and American pupils. He is now residing in New York. Among his successful professional pupils are Jacques Février, Emile Baume, Rafael Navis, Francis Madeira, Herbert Carrick, Pauline Morgan and Marie Mikova.

replied. "When he began to explain technic from the scientific viewpoint, I realized as never before the value of exact knowledge of the muscles and levers in my playing machine. How it cleared up my whole understanding of technic! He made it so interesting, too, by his vitality and his gift for clever illustration. A lesson with him was as exciting as a football game or a boat race. He is such a breezy, out of door person, in spite of his great knowledge."

"He stresses anchorage and resilience, I remember."

"Indeed he does!" replied Helen. "He believes in relaxation, of course, like all good modern teachers; but he sees that it may be made such a fetish that it results in spineless, flabby playing. He said to me,

RUDOLF MARIA BREITHAUPT

This foremost exponent of the weight system of piano technic, is also a teacher of brilliant gifts and wide experience. Formerly professor of piano at the Berlin Hochschule, he now maintains a private studio in Berlin. He has written two important works, "Natural Piano Technique," and "The School of Weight Playing," authoritative expositions of this form of technic.

'Suppose I were an athlete making a high jump; would I land on my feet perfectly relaxed, or would I brace my legs to support the weight of my body?' I think of that now whenever I take a heavy chord. Of course one has to brace for it if one does not want his hand to fall in a heap. That is anchorage—a firm resistance in one or several joints to support the weight used.

"Another fine word is resilience, which means the constant elasticity and readiness of the hand and arm; muscles ready for vigorous action at an instant's notice, like a coiled spring; freedom and relaxation of all unused muscles; and everywhere the physical fitness, endurance and alertness of a good athlete. 'Think of a runner ready for a race,' he would say. 'He is at the rope, with every nerve and muscle tuned to its highest pitch of keen attention. The pistol is fired, and he is off. That is the way you should feel while playing.' It is such a bracing, alive philosophy of technic!"

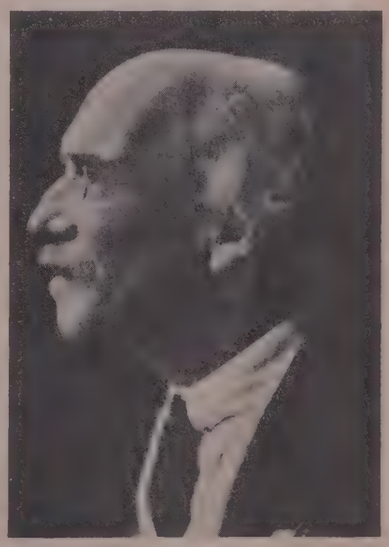
"Do not forget, however, that Fielden expects this attitude of mind and body to be reënforced by scientific study of one's muscular system and playing levers, so that one always knows what can be reasonably expected from the hand and arm," I remarked. "His approach to technic is surely stimulating; but now tell me about Schnabel."

ELIZABETH SIMPSON

"He stresses technic so little!" she sighed. "He told me. 'I stand for the abolishment of technic, as such'—but he expects people to have it, nevertheless. He wants effortless, relaxed playing; he wants a courageous attitude toward playing. 'Safety first never creates anything,' he would say, 'only courage first.' When I asked him how to develop speed he replied, 'Speed is an inner necessity, or it should be. It should be called out simply for the demands of the piece to be played. If you want to play the piece badly enough, you will get the necessary speed.' That was too hard for me, especially in the 'Sonata Appassionata.' Do you remember his great waves and surges of speed in the last movement? I surely wanted exactly that, but I could never do it.

The String of Pearls

"HIS SUGGESTIONS for passage work are splendid, though. 'Do not go too deeply into the keys,' he would say. 'Keep the wrist not so low that it drags the fingers down. Smeared passage work comes from leaving the fingers too long on the keys—play Czerny. Practice all difficult passages in velocity, first two notes, then three, and so on, not too legato, and absolutely evenly, making every finger lead to the next one. Play light runs with the nail joint clawing, for *leggiero* effect; and be sure not to dip the hand when the thumb



TOBIAS MATTHAY

Head of the Tobias Matthay Piano School of London, and one of the most widely known and distinguished teachers of our time, he is also author of many books on piano playing, including "The Act of Touch," "Relaxation Studies," "The Child's First Steps," "An Epitome," "The Visible and Invisible in Pianoforte Technique" and "Musical Interpretation." He is the teacher of Myra Hess.

goes under. Play *pianissimo* melodic passage work with close fingers, gliding from key to key. In fast playing, do not use flat fingers, and do not play too *legato*, especially with the long fingers. Play fast scales with light fingers and floating arm, easily. Hear what you play. Pick difficult passages to pieces to help your attention.'"

"Schnabel has such an enormous tone," I interrupted. "Did he give you his secret of *fortissimo?*"

"That was my Waterloo!" she complained. "He would thunder out a passage so magnificently, then expect me to duplicate it with my poor little tone. Then he would say, 'Don't work so hard; get a big tone effortlessly'—which is more easily said than done. But he did tell me this, 'If you are physically weak, use more of the large units of the arm than a player with a heavier arm and stronger muscles would need; also make speed of tone production take the place of strength.' Of course Ortmann says exactly that, and gives the scientific reason. I noticed, too, that he almost always takes off *fortissimo* chords with an up touch, very strong and swift. He often told us, 'If your finger tips are firm, let the second joint and knuckles be loose; if the forearm is firm, let the shoulders be loose.' In fact, I think that remark leads up to that 'last word' that I have been expecting you to mention. If Schnabel has any 'last word' in technic, I am quite sure that it would be 'ease.' He expects pupils to do superhuman feats, as he does; but he expects that they will be done freely, easily, without physical strain or mental anxiety."

"A difficult standard, but a high one," I commented. "Now tell me what was Breithaupt's 'last word.'"

Effortless Strength

"WEIGHT-TOUCH," she rejoined promptly. "His whole system of technic rests, first, upon the ability to relax the arm, then to learn to transmit its weight to the keys. How hard it was just to let my arm lie passively in his hand, and not to 'help' him raise it up and down by my own muscles. It was as he said, that the most difficult step in technic is the first one—to let go, so that the natural weight of the arm can be utilized in tone production instead of being wasted by holding itself off from the keys. In fact he carries relaxation still farther. I learned to relax my body by bending forward, backward, sidewise and around; my shoulders by raising and dropping them; my arm by swinging it loosely from the shoulder; my neck by moving my head easily back and forth and around; my elbow, where I was unconsciously the stiffest, by swinging my forearm up and down until it was free; and only then did I begin to realize how I had hindered my playing by unconscious stiffness."

THOMAS FIELDEN

A brilliant English pianist, lecturer and author. Educated at Oxford, he later studied with Breithaupt and concertized successfully in England and France. He is professor of piano at the Royal College of Music in London, where he is director of the teachers' training classes. His book, "The Science of Pianoforte Technique," is invaluable to every serious pianist.

"What about the hand?" I inquired. "I seem to remember that he wants firmness there."

"Indeed he does. His ideas are like Leschetizky's in that respect. The handarch must be firm enough to support the weight of the arm, he told me, just as a bridge must be able to carry any load passing over it. The 'bridge' was my knuckles and the piers my fingers; so first I had to strengthen my knuckle resistance and my palm muscles by gymnastic exercises. Then I learned to drop my whole arm weight on the keys, supporting it by the playing finger sufficiently to prevent the hand from caving in; and quite soon I could swing easily off from one key and drop on the next, either with a low fall or a high fall of the arm. Then I learned how the forearm helps to loosen the wrist by what he calls 'extension'—a slight in and out, or up and down, action while playing. There is nothing that helps octave passages like those in the *Czardas* of Liszt's *Sixth Rhapsody* as much as this extension. It keeps the wrist loose and makes great speed possible because one never stiffens.

"What a brilliant teacher Breithaupt is!" she went on thoughtfully. "I cannot tell you half of his good ideas; but everything grows out of the weight-playing principle, so that is his 'last word' as well as his first."

"What about Swayne?" I suggested. "He did more to straighten out my bad technic than anyone else I ever knew."

Tongue and Finger Coöperate

"THAT IS his specialty," she smiled. "He seems to know beforehand all the difficulties one is going to find in a piece, and to be able to smooth them away. He is in the direct line of the Leschetizky tradition, after all his years in Vienna as a student; and, like him, he insists on relaxation, hand arch, and all the other good technical ideas that Leschetizky evolved, and that revolutionized piano playing in his time. Swayne has, however, developed one phase of technic more highly than anyone else; so I feel that his contribution to fine teaching, and his 'last word,' are his insistence upon musical thinking applied to technic and memorizing. He has made a closer application of *solfège* to piano study than any other artist. For instance, to clear up a muddy passage he advises saying the notes at top speed while playing; and it is amazing how doing something with the tongue while the fingers are working improves one's technic. As he says, 'Perhaps *you* can play unevenly while you are saying the notes evenly, but I have never known anyone else who could—it is really quite difficult.'

"He has even connected *solfège* with memorizing. Shall I ever forget the first class at which I played? My memory failed in the middle of my sonata; and my next lesson began like this; 'Say the notes of the right hand from memory.' Of course I could not do even the first page. 'If your mind does not know it, how can you expect to remember it?' he asked. 'Your fingers think they know it, to be sure; but if you are nervous, those fingers are apt to forget. Suppose you learn this sonata with your mind.' So I worked as never before; and in two weeks I could say the notes of each hand from beginning to end, from memory, at the proper tempo. It was the most difficult thing I ever did; but I had my reward at the next class, for I played that sonata perfectly, and I was not even afraid of forgetting. That taught me how to memorize."

"That makes me think that Swayne's 'last word' would be conscious mental control," I remarked, while she nodded approval. "Now can you sum up everything from all these great teachers into one single principle that might be called the 'last word' in technic? What have they put into piano playing that was not there before?"

"Their ideas are like a spectrum of many rays," she replied thoughtfully. "Matthay's rotation principle; Breithaupt's weight playing; Fielden's resilience and elasticity; Schnabel's ease; Swayne's mental control—it is hard to focus them all into one beam of light. I really think, though, that if there is a 'last word' in modern technic, it is 'freedom'! Leschetizky said it first, and now it has found its way into all good piano playing. No more stiff, sunken knuckles; no more rigid wrists, and arms clamped to our sides while playing; no more high shoulders and thrust out elbows; no more feeling that our whole playing mechanism stops at the wrist. Now every muscle is resilient, alive, alert and unimpeded by unnecessary stiffness—in other words, *free* to do its work. To accomplish this we study our playing machine scientifically and learn to a hair's breadth just what it can do; and to make it do musical and beautiful things our minds must be in the saddle every moment. Have I learned my lesson well?"

"It could not be better, and I am proud of you," I explained. "Now the only thing left is to go home and do it."

There probably never will be an end to new ideas in piano technic.

The Why and How of Memorizing Music

By Carl Beutel

DEPENDENCE upon memory has been one of the historic and significant developments in the musical activities of the last few decades. Those keyboard Titans of the Mid-Victorian Era made no excuses for playing from the printed page at their public concerts; the sheet of music, poised on the hands of long gloved arms, was a part of the make up of the prima donna who deigned to give a few concerts; and it was not till about the beginning of the final quarter of the last century that these troubadour knights began a joust of rivalry to show their superior equipment, by depending upon and exhibiting their powers of memory; all of which started a vogue that was to become a tyranny to which even our great orchestral conductors have offered obeisance.

Naturally, all this display would sift down through the ranks and have its effect upon the work of students of all grades; and it is to the guidance of these that the present writing is devoted. For, in spite of the enormous increase in memorizing by students, it cannot be denied that a great deal of it is but a frantic struggle to keep up a semblance of what may be called memorizing, by the doing of which they manage to labor through a recital program in order to meet the requirements of graduation.

Now, in spite of all this expenditure of effort, it is perhaps safe to venture that, if called upon to repeat their program a week or two after its performance, not more than ten per cent of these students could play acceptably more than half of their selections. Why all this waste of time? Yes, we agree that it has been the means of gaining a certain mental discipline; but mental discipline should include more of permanency: and so this discussion is offered.

Finger Memory

OF THE FOUR TYPES of memory usually recognized, finger memory shall have first consideration, because it is the one on which the beginner is so apt to rely. It is the memory developed in physical muscles through numerous repetitions of particular motions. And, strangely enough, this can be cultivated till it may lead one through the performance of many pages of the most complicated and difficult compositions. Furthermore, superficial though it be in many ways, still this form of memory often will carry even the artist through temporary lapses of controlled mental activity and thus has been known at many a risky time to "save the day."

To classify this process as finger memory has been by some termed ludicrous, because of the rather negligible part which real memory plays in it. Its long pursuit is not advisable, because it must be done entirely at the piano. The numerous repetitions involved produce a dulling of the senses, so that by this method even the most beautiful music is apt to lose much of its original charm. By the time the pupil has divorced himself from the printed page, he is so weary of the selection that he loses most of the sensuous pleasure that might otherwise have been derived from it.

Also, one may repeat a passage a hundred times, till the fingers have been finally disciplined to do his bidding; but this is not storing away musical compositions in the inner recesses of the brain. They never get beyond the finger tips; and fingers are but physical units subject to all the indispositions of the entire physical being. The pupil who complains of being able to play a piece very well at one time, yet suffers a complete breakdown at another, would do well to examine thoroughly his method of procedure during subsequent practice periods.

The only hope that such a pupil shall ultimately enjoy the purely musical features of a work is in the learning of a worth while selection well enough that it will not be forgotten in a week or two. A lapse of several weeks offers sometimes a very agreeable surprise to the student; when he finds vernal freshness in a selection that but a few weeks earlier failed to appeal to him. Unfortunately, such a revival of interest is a rare enjoyment, as the usual method of preparation has been of such a superficial nature, and the subconscious impressions of such vague creation, that a week or two suffices to erase all the results of past struggles.

Ear Memory

ANOTHER FORM of memory, that, in its method of acquirement, is rather closely allied to finger memory, is that of the ear. Ear memory pupils prefer tuneful music, which the aural sense frequently retains after but one hearing. Such pupils rarely suffer a breakdown, inasmuch as they are very musical and, unless the melody itself forsakes them, are always able to "fake" their way through the harmonic accompaniment. These pupils, however, are often the bane of the conscientious music teacher. They show such excellent promise; yet their mental processes are so limited

(*Continued on Page* 348)

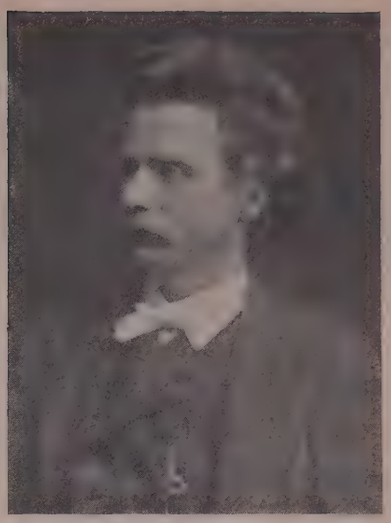
"Ich Liebe Dich"

An Interview with the Great Norwegian Composer's Widow

Fru Edvard Grieg

The Inspiration for one of the World's Greatest Love Songs

Secured by Eloise Lownsbery



Edvard Grieg at the age when he wrote "I Love Thee"

ONE OF THE SWEETEST love stories ever lived is that of Nina and Edvard Grieg. Both their lives were songs which still sing themselves in peoples' hearts. Edvard made the songs for Nina, who sang them back to Edvard. And together they gave them to thousands.

Both Nina and Edvard were born in that quaint old Hanseatic town of Bergen on the North Sea, nearly a century ago. As cousins, they played together until Nina was eight and must move away to Copenhagen, with her actress mother.

When the cousins saw one another again, Nina was eighteen, small and fair, dimpled and vivacious. Edvard was twenty, just graduated from the Leipzig Conservatory, and full of ideas about breaking away from the classical mode to compose new harmonies of his own. No one seemed to believe in him except Nina. She loved him and urged him to become a great nationalist who must make his works known to the whole world.

Nina felt that no one ever had sweeter love letters than she. The first was called *Ich Liebe Dich* (*I Love You*). She sang it all day long, even though her mother complained and stopped up her ears.

But now came obstacles to their marriage. In Copenhagen, no one liked Edvard's strange music. His master of composition would shake his head. "No, no, there's too much Grieg in that," he would insist.

"And there's going to be still more Grieg in my works," Edvard would reply with heat.

The old school, the classics, Bach and von Weber, Mendelssohn and Mozart, were all very well. But Grieg had the urge to be "modern."

Naturally, he could not marry Nina until he could support her. And since no one would publish his works, he played an organ for the German Church in Copenhagen; and he gave lessons. He appealed to his national Storthing in Oslo, or Christiania as it was then called. But the worthy Norwegians felt they could not put their money in worthless dreams and declined him aid. Besides all this, Edvard's Aunt, Nina's own mother, could find no good in him. "He is nothing; he has nothing; and he makes music that no one wants to hear," she declared.

But Nina loved his music. She sang his musical love letters to her. She believed in him and waited for three years. At last came the famous Liszt letter, changing all the world for both of them. Of course the stipend from the Storthing was not large. About four hundred and forty dollars a year in our money. But they lived very simply; they cared nothing for style; they made it do.

Then began a most delightful life together of concert tours all over Europe: Berlin, Vienna, Paris, Rome, London. Edvard would play her accompaniments as Nina stood beside him singing the songs he had written for her.

She was a small birdlike mite of a thing, with a high clear voice, almost untrained, except by her mother. But Edvard would not let her study with a *maestro*. "They would ruin you," he would say. "You have only to sing from your heart and the people will understand the meaning of my songs." For she sang only in Norwegian.

Into her singing, Nina poured her whole radiant personality, in a living and inspired interpretation of both words and music. The songs came to their audiences exactly as Grieg liked them to. "For me," he wrote to a friend, "Nina is the one true interpreter of my songs."

Sinding wrote in a letter, "Tell me, why does nobody else sing as Nina does? I really can't think of your songs sung any other way."

"That is brilliantly said," Grieg replied, "and I shall always remember it. It is as Goethe says in Faust, *'bei natur'*—it is just her own natural way."

Surely she, who had filled her own house with song from childhood and who loved both the composer and the songs, was peculiarly fitted to sing them. "She hits the very center of the mood of the poem," Grieg wrote, "and digs herself into the heart of the words so that they get a deeper coloring than in merely reading them."

A Heart Lyric

CERTAIN SONGS stood out for them with inner meaning. No wonder that *Ich Liebe Dich* has become the most popular of all the one hundred and thirty-five songs. It was Hans Christian Andersen who wrote the lyric. He who loved all his life, a love unrequited, and indeed, almost unsuspected even by his friends. But surely, without this love the fairy tales could never have come to be—fairy tales for dream children.

Then there was the *Margarethens Wiegenlied—Margaret's Cradle Song*. Grieg composed the music for this in 1868, for their own precious baby daughter. The lyric was by Ibsen, the great Norwegian dramatist, who has written so many dark and tragic dramas. Who would imagine that he held in his heart this tender lullaby? Perhaps he wrote it for his own baby son.

Haakon is a favorite name in Norway because of her tenth century hero-king.

The roof that rears above him
To Heaven seems to rise;
Now wakes my little Haakon
And lifts his dreamy eyes.

He builds himself a staircase
To climb to yonder star,
Then with the angels rises
To where the blessed are.

May angels watch my darling
From out the heaven's blue;
God shield thee, little Haakon,
Thy mother watcheth too.

Grieg wrote other lullabys, sad and heartbreaking, some of them; for their own wee lamb lived only thirteen months. And in after years, when Fru Nina sang these cradle songs, she sang to the heartbreak of every other mother in the whole world.

Others of Grieg's songs were gay and lilting, about the spring, or the first primrose, or a bubbling brook, or a summer morning. A critic has said of them that they "contain the very quintessence of Grieg's genius, a world of fresh melody, harmony and tone color—as entirely original, as different from the songs of other countries, as Norwegian mountains and fjords differ from the rest of Europe. To sing them with sympathy and feeling is like an excursion into the heart of Norway.

Johannes Wolf, the violinist who toured with Grieg said, "Every singer and player of his works ought to know something of his life and ideals, and of the quaint customs and picturesque scenery which colored and gave shape to his music."

The Model Interpreter

NO WONDER then that Fru Nina sang them so well, no wonder. For Grieg brought them to her each one, the moment it was finished. Quickly she would interpret it with roguishness and intimacy, with an intellectual subtlety in perfect harmony with poem and music. Indeed, her happiest moments were when standing beside him at the piano, singing as he played for her, in their own dear home at Troldhaugen, or in concert halls of London, or Paris, or Berlin. She was just her simple self everywhere, expressing herself through his songs. She was little and sunny and fair, with sparkling blue eyes and a heart of gold that flowed right out through her lips. No wonder her audiences loved her.

Yet, even though they loved her, Parisians laughed at her. They said she wore a hat which had known better days in her native Norway, and a "queer brooch as big as the sun." She blushed when she was told about that review; for secretly she had been longing for a new hat. But the subsidy from the Storthing was too small. It did not stretch out toward a new hat. So she waited. Paris shops were, of course, full of hats, very chic, very big. But Nina and Edvard Grieg went on to a concert in Rome, Nina still wearing the queer old hat. In a window in Rome, she saw such a darling of a hat! She even dared to ask the price. But Edvard must hear music, always more and more music, concerts, operas.

Yet in spite of her funny old hat, and her straight satin bodice with the bustle behind, Rome loved her. The warm-hearted Italians were generous. So, when they got to Naples, she actually bought a new hat. It was big and lop-sided, with a long feather on one side. She thought it charming, and somehow the songs were lovelier than ever under the great picture hat.

It matched the brooch "as large as the sun." Of handwrought silver it was, with intertwining dragons' heads from Viking prows of the year of our Lord 1000.

All of this, Fru Nina remembered on her 90th birthday, on November 24th, 1935. She remembered too that, even in spite of her queer clothes, she got good reviews everywhere. Germany especially loved a song called *I gave my poem in the spring*, or, *To springtime my song I utter*, which is a more poetic translation. The words were written by Björnstjerne Björnson, a great figure in Grieg's life.

It was in London that the Griegs achieved their greatest triumphs, in the concerts of 1888 and 1889, when Grieg directed his own "Peer Gynt Suite" with the London Philharmonic Society, played his own "Piano Concerto in A Minor," and accompanied Fru Nina in their songs. It was then that Queen Victoria asked her to sing for her at Windsor Castle.

A Domestic Idyll

YET NO MATTER what the triumphs on the Continent, they always turned homewards with glad faces. Grieg would take off his hat as they entered their gate

The composer and Mme. Nina Hagerup Grieg studying a sonata for four hands

and came up the path through roses and Iceland poppies and cherry trees. They both loved their home "Troldhaugen (troll home)," high up on the rocks above the silvery fjord. It was a simple place. Fru Nina herself tells how they picked up furniture in the market place at Oslo, and kept the very same pieces nearly the whole of their life together. They used at first to entertain their friends at supper in the kitchen.

Separated from the house, Grieg built his small cottage, or "tune-house," where he worked in perfect quiet until four o'clock every afternoon. People might come and go to the villa, visitors from everywhere, important people or just simple folk, but Fru Nina insisted that Grieg be undisturbed for his composing. She had no trouble until the American tourists began seeking him out. Without so much as "by your leave," they would walk right into the "tune-house" and say, "How do you do, Mr. Grieg. It surely is Mr. Grieg, isn't it?"

"No, no," he would protest. "Quite wrong." And turn back to his keys.

"Oh, but you must be," they would insist. "You look just like him." And out would come notebooks or post cards for him to sign his name.

Of course they could not mistake him, with his distinguished head, his blue, childlike eyes, his white hands. For Americans loved him. Even if Grieg could not come in person across the sea, he had sent himself in his music. American children were brought up on his "Peer Gynt Suite," even during his lifetime. Surely, had he come, he would have heard his melodies sung and played everywhere, even as he did in other lands.

Once when he and Fru Nina strolled through the great square of St. Mark's in Venice, they heard a city orchestra or band playing his *Morning Song* from "Peer Gynt." And more wondrously strange still, in a little village of the Austrian Tyrol, they came unexpectedly upon a group of peasant children singing *Solveig's Song*.

"Edvard turned quite pale," she said, "and was so affected and astonished that even here, they should know Grieg."

It had been his dream to make his sweet wild melodies of Norway loved by the peoples of the South. Surely he heard his dream come true.

A Last Tribute

AT NINETY she remembered her engagement to Edvard seventy years before. "I knew then," she said, "and ever since, that I had married a great man. He still lives on in his music. He was played much while he lived, but much more since his death."

Fru Nina thought that her last concert would be that in 1907, the year of Grieg's death. But in 1927 she was persuaded to give a memorial concert in Oslo, playing Grieg's *Norwegian Dances*, "so white that she shone, with her crown of short silvery hair, and her tiny white hands." She had played or sung Grieg's music for more than a half a century.

She loved her friends, and they loved her. On her seventy-fifth birthday, she was awakened at seven in the morning by a serenade by members of the orchestra of the Royal Theater in Copenhagen, who came with the Crown Prince of Denmark to play to her Grieg's *Spring Song*.

One of her good friends was a piano manufacturer, who, wherever she lived, always sent her a grand piano. For her ninetieth birthday, he wanted to give a great dinner for her, and asked her to choose her friends. She felt it was a last farewell. And so it proved, for on December 1, 1935, she slipped away at ninety, after an illness of only one day. Her friends had numbered many crowned heads in Europe, as well as all the men and women of the musical world in all countries.

All, who could, gathered for her funeral in Oslo. A grand opera star sang *To Norway*, one of Grieg's most beloved songs. The National Theater Orchestra performed the *Spring Song*. And, quietly, a friend played on the organ *Ase's Tod*.

In her last interviews, Fru Nina was asked if she enjoyed this new age.

"In the beating of our hearts, I am bound with these young people of the new age," she replied, "even if our mental viewpoints seem so widely different. Through my singing I created happiness, because I sang out of my own happy heart. But people were sweeter and more romantic then. Now the age seems empty and hard. People cannot live in the dryness of this new realism and be happy. We still need romanticism and joy.

"Now music is jazz—strange and broken in rhythm. What music is that, I should like to know? Modern youth does not care to learn real music, because they can turn on the radio and hear all they like. But they do not know the joy of penetrating into art by their fingertips, their minds, their spirits, their voices. Oh, the time may be all right," she conceded graciously, "but I do not understand it."

One who heard her in those other years, playing duets four-hand with Grieg, thought of her as a little beaming priestess. And when in her small sweet voice she sang the little song of Hans Christian Andersen:

There is a beautiful land called poetry:
It reaches up to Heaven,
And is contained in a rosebud—

to Grieg and to her hosts of lovers, she was both heaven and a rosebud as she sang.

And so closes perhaps the sweetest idyll in all musical history.

From Woods and Fields

A Piano Playlet for Small Children, Suitable for a Spring Recital

By Katherine A. Hollister

TO BE GIVEN by ten girls, or eight girls and two boys, the latter giving the two numbers, The Hunt *and* Tumble Weed.

This playlet can be easily given without a printed program, as each child names the composition he or she plays, when giving the descriptive verse which goes with it. However, if it is to be given a place on a program with other numbers, it will be sufficient to print the title, "From Woods and Fields," a Piano Playlet, followed by the names of the children who participate.

It will take not more than forty-five minutes and is so arranged that other numbers can be added or some omitted.

Special scenery is not necessary, but a few greens, ferns and wild flowers will help to give atmosphere.

All verses should be spoken very distinctly and with expression; and, of course, the compositions should be perfectly memorized and given as artistically as possible.

It is best to plan carefully when choosing the children for the different selections. For instance, the Cuckoo *selection should be given to the smallest child, the smaller the better. The* Brook *number should be given to the child who has the technic and ability to interpret it the best.*

Tumble Weed, *whether boy or girl, should be of the athletic type, and should come on and go off the stage with considerable vim.* Tumble Weed's *costume may be similar to a clown's, made of green and white cotton material, or Dennison paper, with grass and leaves stitched to it.*

The boy or girl who plays the Hunt *number can be dressed in riding costume, although this is not absolutely necessary. The one who plays the butterfly piece might carry a butterfly net. The one who plays* Little Johnnie-Jump-Ups *could carry a basket of the flowers, either real or imitation. All the other children can be dressed in simple sport or play clothes.*

If the platform is large enough, have all the children, with the exception of Tumble Weed *(who does not appear until near the end) on the platform throughout the playlet, seated on low stools or cushions, as informally and comfortably as possible. If the platform is too small for this, or it is given in a room without a platform, each child may appear separately, except at the beginning and the end, when they must appear all together.*

Several piano selections are suggested for each child, but only one of each group should be played; and different ones may be substituted if the teacher desires it. The grades of the compositions follow the names.

The Curtain Rises

(Nine children stand facing the audience in a semicircle. The tallest should be placed in the middle, and the others arranged according to height.)

First Child:
Of course we love our gardens
When the flowers bloom so sweet;
Second Child:
When the trees burst forth in blossom,
And the lawns are green and neat.
Third Child:
But, when vacation greets us,
We seek the woods and fields,
Fourth Child:
And find our greatest happiness
In gifts which nature yields.
Fifth Child:
Dame Nature has a paint box
Great beauties to unfold.
Sixth Child:
With brush of magic lightness,
Tho' at times her touch is bold.
All the Children:
Now, we have each a story
In music we will tell
What woods and fields have told us;
We hope you'll listen well.

(All the children, with the exception of the First Child, *who should be the smallest, find seats on low stools or cushions.)*

First Child (remains standing, facing audience and recites):

The Cuckoo

Oh, Cuckoo, gentle Cuckoo,
I hear you calling me,
But although I hunt all over,
Your form I never see.

You're always safely hidden
In the bushes or a tree.
Oh, Cuckoo, teasing Cuckoo,
Why do you hide from me?

(Goes to piano and plays one of the following pieces):

Cuckoo (1).....E. L. Ashford
The Cuckoo (1)....M. Greenwald
The Cuckoo (2½)...G. F. Hamer
Cuckoo Polka (2)....A. J. Davis
Cuckoo (2).....A. Foote
Cuckoo Song (1½).W. A. Johnson

(Bows to audience and finds a seat on platform.)

Second Child (comes forward, carrying a basket of Johnny-Jump-Ups):

Little Johnny-Jump-Ups

Little Johnny-jump-ups
Have the prettiest of faces;
They seem to smile and nod to me
From cool and shady places.

I'm sure they're well acquainted
With fairy, sprite or elf,
I brought some here to show you,
And I picked them all myself.

(Goes to piano and plays one of these):

Johnny-Jump-Up and the Quaker Lady (1).....L. A. Bugbee
Gay Johnny-Jump-Up (2) M. Loeb-Evans
The Early Violets (2½) C. Huerter
Violets (1).....D. Rowe
Peeping Violet (3)....F. Sabathil

(Bows and retires.)

Third Child (comes forward, carrying a butterfly net):

Dainty Little Butterfly

Dainty little butterfly
Fluttering in the sun,
You make me very happy
For you tell me summer's come.

You are so very graceful
As you balance on a leaf;
But the way that you avoid me
Is quite beyond belief.

Yet very little do I care
If kept upon a run;
For, dainty little butterfly,
We're having lots of fun!

(Goes to piano and plays one of the following):

Butterfly Waltz (1).H. Engelmann
Wild Flowers and Butterflies (1) H. D. Hewitt
Butterfly Flight (3) Mrs. R. R. Forman
About Butterflies (3).J. H. Rogers
Yellow Butterflies (3) M. Loeb-Evans
Butterflies (3).....I. W. Russell

(Bows and retires.)

Fourth Child (in riding costume, recites):

The Hunt

Out of the woods and over the fields
The hunter's horn rings clear.
And now the sound of galloping feet
And the bay of the hounds draw near.

Oh, mount your steed, and follow the hounds,
Their health and happiness lie,
With the merry hunter who blows his horn
Neath the smile of the open sky.

(Goes to the piano and plays one of the following):

A-Hunting We Will Go (1) J. Brissac
The Hunt (2½).....W. Berwald
The Chase (3½).....C. W. Kern
Jolly Huntsman (2)...G. Merkel
To the Hunt (3½) W. Lautenschlaeger

(Bows and retires.)

Fifth Child (recites):

The Vale of Song

I know where grow forget-me-nots
All hid in cool and mossy spots;
Where sweet syringa scents the air,
And skies are blue beyond compare;
'Tis there birds warble all day long,
And so 'tis called "The Vale of Song."

(Goes to the piano and plays one of the following):

Oriole's Lullaby (2).E. E. Hipsher
Call of the Birds (1½) B. F. McDowall

(Continued on Page 350)

The "Grand Manner" in Piano Playing

By Moriz Rosenthal

A Conference Secured Expressly for THE ETUDE *Music Magazine*

By R. H. WOLLSTEIN

AFTER AN ABSENCE of seven years, Moriz Rosenthal has returned, at the age of seventy-four, for a transcontinental concert tour of the United States. One of the greatest master pianists of all time, Rosenthal studied with Joseffy and Liszt, and enjoyed the friendship of Brahms and Rubinstein. In their enthusiastic reviews of his first concert, the New York critics were unanimous in stressing two points: first, that Mr. Rosenthal's amazing technical virtuosity seems to defy the ordinary muscular wear and tear of the years; and second, that his performance stands supreme as one of the few remaining examples of the truly "grand manner" of piano playing. In an interview with THE ETUDE'S *correspondent, Mr. Rosenthal gave his opinions on those two points.*—Editorial Note.

THE PIANIST'S technic, like all of the component elements of his playing, is a highly individual affair. Some hands are by nature more pianistically endowed than others, with more naturally flexible muscles. Technic can be acquired by all types of hands, of course; but it comes more easily to those which are, so to speak, born to develop it. And once technic has been acquired, it is again an entirely individual matter as to how long and how well it will endure. Some people's bodies stay young longer than others. Some are active and vigorous at eighty, while others begin to show signs of wearing out at fifty. This condition is governed partly by the person's inherited constitution, and partly by the process of general metabolism. But, to a certain extent, it can be controlled by the sort of life the person leads. To keep one's self fit by wholesome, regular living, and plenty of exercise, mental as well as physical, is the best prescription for warding off the onslaughts of time. A mind that has never been given a chance to grow "soft" will retain its vigors. The same thing is true of the muscles. I am heartily fond of outdoor exercise, taken in wisely regulated doses. I have learned the highly interesting Japanese art of Jiu-Jitsu, and I take keen pleasure in swimming. Recently, I discovered that I can float, not only lying flat on my back but also standing straight upright. That is a pleasant accomplishment.

But the matter of physical exercise can be overdone. This applies to the pianist's fingers as well as to his general muscular development. One can work at pianistic exercises in such a way as to strengthen the fingers. One also can overwork in such a way as to break down his resistance. Finger work never should be overdone. That, of course, is not the equivalent of saying that it should be neglected. The Latin poet, Horace, advocated the golden mean in all things; and, although he never saw a piano, his counsels are very useful to follow in keyboard work.

A Balanced Scheme

I FIND it best to begin the day's work with something that engages the brain and the spirit rather than merely the fingers. Work at interpretations while your mind is at its freshest, and make yourself think. When those first, most zealous thought processes have begun to cool down a bit, there is time enough left to work at purely technical studies.

Now what shall those purely technical studies be? There are those masters who advocate scales, scales, and nothing but scales. Saint-Saëns was one of them. I do not hold to this view. Scales are highly important, and must be learned. Not only must they be played, but they must also be felt. They must come to lie naturally to the hand. Certain pieces, by Chopin and Liszt, require fleet, even, perfect scales as part of their performance; and the scales must be there. But they are not the best means of acquiring finger strength.

This is why. Think of the regular fingering of the regular scale. The thumb, the second, and the middle fingers, which are naturally the strongest, are used twice; while the fourth and fifth fingers, which are the weakest, come into use only once. Indeed, the fifth finger is used only to end the scale; and in scales which begin with a black key it is not used at all. Such a system is hardly helpful in building up strength where it is most needed. Thus, while scales must be practiced, for their value as scales, they should not be regarded as the highest holy ritual of finger development.

It is a better plan to practice the scales in thirds and in sixths. Thus, the fourth and fifth fingers come into use as much as the naturally stronger ones. It is, of course, much more difficult to play these thirds and sixths; but for practice purposes, they can be begun very slowly. Then even a less well developed hand can undertake them; and it will derive actual benefit while doing so. There are a vast number of excellent published exercises available, but I purposely prefer not mentioning any of them. Their value depends in so large a degree upon the natural hand-structure and degree of advancement of the player, that the individual teacher remains the best authority to recommend the individual exercises that each student should play.

The grand manner of playing? A great many people speak of it as though it were the special manifestation of a special period of time, like crinolines or snuffboxes. I do not believe this to be the case. Again it is entirely a matter of individual capacities, and the time epochs have little to do with it, except, perhaps, in the historic sense that the time and environment in which a person lives influence the shaping of his processes of thought. No, the grand manner did not "come in" at one special date, and "go out" at another. The grand manner is, very simply—a grand manner. A manner of playing which forms itself upon grand concepts, makes such concepts personal by grand enthusiasms, and paints its pianistic pictures in bold, brilliant, grand strokes. It is a matter of personal convictions, personal inspirations, personal thought. At this point, perhaps, the question of time enters the discussion. The more typical representatives of this modern day seem less concerned with a free outpouring of generous enthusiasms, than with the practical means of achieving some goal. It is not considered "smart" to give unfettered expression to one's deepest emotions. One must be nonchalant and practical.

MORIZ ROSENTHAL

Now piano playing goes deeper than a mere matter of sitting down before a piano and touching the keys. It is, rather, an expression of the sum total of the player's spiritual powers. The person who thinks and feels grandly, will also play grandly. The person who thinks and feels practically, will play practically. That is the entire difference. One cannot possibly practice a piece for three months, thinking only of one's technic, one's comfort, the impression one hopes to make, and the chances for future success, and then expect to appear one fine evening upon the concert stage and suddenly begin to play with inspiration. The muse requires assiduous courting—not chasing. Every moment of every practice period should be dedicated to the same intensive and inspirational application with which one hopes to surround the finished performance. Now you perceive why I said, earlier, that the thoughtful work should be taken while the mind is freshest.

The grand manner of playing is built upon the habit of thinking in large terms; in terms of courage, of brilliancy. Any age can produce it—if the representatives of that age will take the trouble to cultivate those habits of thought.

That Individual Taste

ANOTHER question entering into the formation of a musical style is that of taste. It is absolutely necessary to learn to make one's own judgments, independently of printed criticisms or popular fads. Let me illustrate by pointing to the tremendous vogue which has come into being during the past few years, for Bach. Certainly, I intend no disparagement of Bach. He stands to all thinking musicians as one of the greatest composers of the world; but he has his limitations. The complete artist is fashioned from two elements: what he does and what he is. Now the Bach cult seems to lose sight of this fact. Its insistence upon Bach's magnificent craftsmanship (that is to say, what he *did*), tends to blot out the fact that what he *was*, as revealed in his powers of original thought and emotion, is not nearly so original, so revolutionary, though often quite as sublime as Beethoven. And even in the field of accomplishment, Beethoven's task was infinitely greater. Bach's compositions are formed of many smaller units, not one of which requires or shows the greatness of a single movement of a Beethoven symphony. Those who learn to think for themselves will appreciate this.

They will understand that while Bach, one of the greatest poet-composers of all time, can be as sublime as Beethoven, he is sublime in a different way. Beethoven's personality is richer, more complex. Bach's characteristics are chiefly God-fearing piety, true depth of emotion, sincerity, contemplative thought, pride, and a sort of old-gentlemanly humor. But there is lacking the full wealth of upsoaring, even erotic, passion that stands revealed in Beethoven. Nor can it be said that this is due to the time in which Bach lived, for those qualities are evident in Shakespeare and even in Ovid, both of whom lived long before Bach. It is entirely a matter of personal chemistry, and this must be carefully studied and understood in the formation of a musical judgment.

Independence of Taste

ANOTHER who has been sneered at by a more "modern" age is Chopin. A reputable musician recently expressed the view that he honored Chopin as a patriotic Pole, but less as a composer. To me this is pure nonsense. Lenz once remarked to Liszt, that the salons of Paris had spoiled Chopin; his works were too delicate to mean much. To which my great master replied, "Chopin can be elfin when he chooses; but again, according to his choice, he can take his place among the mightiest warriors."

And this is true. To appreciate Chopin —or any other great composer—one must study, not the "smart" criticisms, but the works themselves. Form your own opinions. If you are wrong, be wrong independently. How do you know that someone else is in possession of absolute truth on the subject? Only in this way can real musical taste be built. It is a piece of supreme good luck to fall into the hands of a teacher of good taste, because the student's first perceptions of taste must be formed and guided by the teacher. But as he develops the student must learn to think and to judge for himself. He should hear all the music he possibly can. He should read much. If he lives in a community where good concerts are not always available, let him listen to good records. And many of our radio programs are of immense educational value. But the points to be stressed are the development of personal perceptions and the formation of personal opinions.

The spirit in which a performer approaches his work stands as the final test of the value of such work. And this depends upon one's capabilities of keeping as close as possible to the meaning and inspiration of the composer. The closer one comes to those great masters, the longer one is able to dwell upon their levels of thought, the "grander" will be his manner of playing. That, I believe, is the real secret of the "grand manner."

Fifty Years Ago This Month

JAMES HUNEKER, that penetrating critic of all phases of the musical art, wrote for THE ETUDE:

"The color sense is not a gift bestowed on all. From the physical standpoint alone, how many do we not know who are absolutely incapable of distinguishing even the primary tints? Color blindness, in a word, seems to be a nineteenth century affliction, and is not confined to the eyes alone. Literature, painting and music show a painful deficiency in this respect, despite the fact that our epoch has produced three such mighty colorists as Wagner, Makart and Swinburne, who fairly revel in luscious painting and a prodigality of hues that is almost barbarous. But in a spiritual sense it must be confessed that our arts are arid and colorless.

"An overwrought intellectuality, a self-consciousness, and, above all, a too rigid devotion to form and its elaboration, seem to be sapping the purely picturesque element that makes a work of art so lovable and so natural. Wagner, one of the mightiest masters the world of music has yet produced, has this faculty to an enormous degree, and paints in tones every subtle gradation of color that nature in her abundance showers around us. In 'Siegfried,' he positively has his orchestral canvas a glowing green in the *Waldweben*, that dreamy wood idyll; and what unearthly, and almost demoniacal, effects he produces in 'Die Walküre.'

"Psychologically, the color sense in music is inborn, and a rare possession. It enables Beethoven in the 'Pastoral Symphony' to reproduce the very breath and fragrance of heaven. The spiritual correspondences of color and tone are so elusive, so exquisite, that only a delicately organized nature can conceive them or create them. Rude and crude imitation of nature is no more nature than an ill-painted panorama is a picture.

"If then, the orchestra itself, with its many-hued instruments and its immense capabilities for color, is not always well handled by those composers in whom the faculty is wanting or dormant, what shall be said of the pianoforte with its arbitrary black and white tints and unresponsiveness to anything of the sort? Beethoven may be said to have discovered the orchestra, and he surely did the same for the pianoforte. Until his time the instrument was treated in the most nonchalant fashion by the composers of the day, and written for as if its possibilities had been exhausted in the harpsichord; for the new piano at that time was viewed with distrust, even by Mozart. Tinkling prettinesses, pearly runs, quaint trills and turns constituted the pre-Beethoven technic, although an inkling of a broader style is present in the 'Fantasie Sonata in C minor' of Mozart. Bach, the giant of polyphony, be it remembered, was looked on as dry, a mere musical mathematician, who wrote *difficult* music just as Beethoven was accused of the same thing; and in these later days Brahms is often spoken of as a composer who composes for the sake of heaping up difficulties.

"A judicious and artistic use of accents, and, above all, pedaling, enable the artist to produce the most marvelous effects. The pedal is also a most important factor in piano playing, and too much attention cannot be given to it. It has been called the breath of the piano, and it certainly supplies an atmosphere, and in skillful hands can give a true aerial perspective, middle distance and foreground to a composition. In melody playing, the touchstone of a true pianist, it is invaluable. Christiani, in his interesting book, says: 'A simple melody is like a nude figure in painting.' Many pianists, who excel in the most elaborate figure work, utterly fail at a plain melody; and here, not only touch is wanted, but also that innate sense of color which produces a spiritually and dynamically perfect execution. Study, then, études that appeal to the musical sense alone; do mechanical work away from the instrument, and remember color is to playing what life is to the body."

Discovering a Masterpiece

How Two Musical Sleuths of Britain found "Rosamunde"

By Palmer Van Gundy

The night train from Salzburg to Vienna was slow and crowded. Trying to sleep in their seats, Grove and Sullivan found it hard to cross their legs, because of two large men opposite them. But no inconvenience of traveling could dispel their happy mood, for they were music lovers on a pilgrimage to the Mecca of Musicians. Distinguished men of music, themselves (Sir Arthur Sullivan, composer of the "Mikado" and other light operas, and Sir George Grove, writer and compiler of the famous "Dictionary of Music and Musicians"), they were journeying to Vienna to do homage to one greater than either of them—Franz Schubert.

It was the autumn of 1867, thirty-nine years after the death of the great composer, and his music was just beginning to be appreciated at its true value. The two Englishmen had come from London with the hope of finding many unpublished and unknown manuscripts of Schubert. In particular they intended to search for the missing parts of the captivating "Rosamunde" music. The beauty of the known had given promise of even more enchanting loveliness to be discovered.

In Vienna they visited Spina, the music publisher. He gave them the freedom of his shop. For a week they ransacked dusty shelves and drawers. They made the acquaintance of an aged clerk who remembered Beethoven's visits to that very store.

Spina introduced the visitors to Dr. Schneider, a relative of Schubert. The doctor gave them an overture and two symphonies but did not think the "Rosamunde" music was in existence. But the search continued; for the men who were making it would not quit a worthy task.

Finally, however, when it seemed that the desired manuscript had been irretrievably lost, Grove and Sullivan decided to leave for Prague. But first they must say farewell to Dr. Schneider. At the doctor's home Grove reverted to the subject of the "Rosamunde" music. Dr. Schneider dimly recalled having once possessed a sketch of the whole composition. Grove begged to be allowed to look for it himself. He was taken to a cupboard long closed to the world. There in a dark corner under the dust of forty years lay the orchestral part books of the complete score of "Rosamunde."

That night the happy admirers of Schubert worked until two in the morning copying the parts. When their task was finished they played leapfrog.

Taking Care of Your Piano

By Jessie L. Brainerd

A piano is a sensitive instrument and should be treated as such, instead of being trundled about as just another piece of household furniture.

If these simple suggestions are followed, the piano will reward its owner by lasting longer, looking well, and being in order and in tune, at all times and under all circumstances.

1. The piano should be placed away from a fireplace, a stove, a radiator or a register. Too much heat dries delicate parts.

2. The piano should be placed against an inner wall, a few inches from the wall and away from a draught.

3. If the piano is in a hot, dry climate, or subject to much dry heat from fires, two quart bottles of water, uncovered, should be placed inside the case.

4. A piano should be tuned at least every six months, by a reliable and competent tuner. If the piano is very new, it should be tuned every four months over a period of five years.

5. The instrument should be closed every night, and always when dusting or cleaning the room.

6. Several small bags of camphor placed in the corners of a piano will prevent moths from destroying the felt hammers.

7. Sour milk will clean and whiten piano keys. Keys exposed to sunlight do not discolor so easily. Wipe each key with a dry, clean cloth, after applying a soft cloth lightly moistened with milk.

8. The top of a piano should be kept free from piles of music, books and ornaments, in order to insure the best tone.

9. Fringed and heavy covers may look attractive on a piano, but a light, washable one is more practical and is less likely to muffle the tone, or to get in the way of the performer.

10. If the case of the piano is dusted thoroughly every day, preferably with cheesecloth, there will be little use for oil or polish. However, if the varnish loses its newness a new coat of especially made varnish, skillfully applied, is the best remedy.

11. Any object in the room, that causes the strings to vibrate, should be located and changed to another position.

12. Pedals that squeak will respond to a drop of oil on the hinges. Often, upon examination, a screw may need slackening or tightening.

13. Keys that stick can be brought into free action by removing the key, cleaning the point and key pins of rust and dirt, and applying a little grease, *not* oil.

14. A small bag of unslacked lime placed inside the case will prevent rusting of the strings.

"Why I Take The Etude"

A Contest Offering

THREE PRIZES

First Prize	$25.00
Second Prize	15.00
Third Prize	10.00

The Editor of THE ETUDE *needs your advice and help; therefore we are offering the Prizes scheduled above.*

The Prizes will be paid in cash, for the first, second and third best letters, of not more than three hundred words, telling "What Interests Me Most in THE ETUDE, *and Why."*

Be sure to tell what feature of THE ETUDE *appeals most to you; that is, to which portion of the magazine do you give your first attention when you open a new copy of it.*

To each letter must be attached a list including the names of the articles in recent issues of THE ETUDE *which have appealed most strongly to you. Files of the magazine are easily accessible in libraries and in the homes of musical people.*

The Contest is extended by request and will not close till July 1st.

All letters must be typewritten, or very neatly written by hand, and this on only one side of the paper.

Each letter must also state whether the writer is a teacher, a student, or a music lover. If you are in some other calling or profession, please mention this. Then, if you have any suggestions for new features, new music, or new articles, we shall, of course, be pleased to have these added to your three hundred word letter.

We earnestly desire this information, to help us to make THE ETUDE *more and more interesting to you. Address, "Interest Contest,"* THE ETUDE.

A Few Frank Words to the Young Composer

By Abram Chasins

A Conference Secured Expressly for THE ETUDE Music Magazine

By David Ewen

ABRAM CHASINS

I FEEL that it now is time that someone took it upon himself to address a few frank and honest words of advice to the inexperienced composer who is attempting to express himself in musical forms. The musical atmosphere of our age is charged with so much of hypocrisy, dishonesty, false values and popular misconceptions about our art, that the young composer is perplexed, confused, bewildered—if not altogether discouraged—before he begins to set pen upon paper. No wonder then that so many of our young composers think that they must produce music that is either certain to be condemned for its reactionary qualities, or considered "modern," which they might not feel as a legitimate expression for their true selves.

A little bit of honesty will go a long way towards clarifying for the young composer his problems; and these problems are by no means few or negligible. My experiences as a composer and as a teacher have forcefully revealed how enormously difficult is the position of the young composer in our time. Perhaps with a few candid words, about that which has been also my problem, will clarify his position.

As a bit of first advice, let the young composer acquire the mechanical rudiments of composition before he begins to attempt ambitious creations meant for performance rather than experiment. This sounds dangerously like a platitude; but when one has come into contact, as teacher, with so many aspiring creators, he realizes how essential it is to emphasize fundamentals, even though platitudes. Haste, superficiality, a lack of thoroughness, these seem to characterize the manuscripts of the younger men. Many try to produce symphonies and concertos when they are even technically unprepared for such colossal assignments; and of course, the result is that they become the slaves of technic, and their message becomes stifled by technical groupings. A master like Johannes Brahms drafted the first movement of his "First Symphony" in 1862, when he was twenty-nine years old, but completed it only in 1876, when he was forty-three. And, speaking about his earlier "Piano Concerto in D minor," he said that he had originally intended making it a symphony but discovered that the form was as yet out of his grasp, and so he planned to make it a sonata for two pianos. If a genius like Brahms has been cautious about attempting to compose in forms beyond his reach, what then should be the attitude of our younger composers? Too often, younger men try to construct castles before they have experimented with building huts. The result is invariably an uncertainty of touch, a grotesque fumbling in form, a hesitancy of self-expression, and a complete inability to voice their message forcefully and convincingly. Composers who have not become technically sure-handed, should no more think of writing a symphony than an unschooled engineer should think of constructing a bridge.

When the Blind Lead

AND HERE let us give some attention to those instructors of composition who do more harm than good to their students, by making them believe that the composition of large works for orchestra is not such a heroic task. They point to works in larger forms that they themselves have written and behave as if they had shaken these out of their sleeves the night before. They will point to complex scores and insist that they know in their minds precisely how the entire composition would sound, without having heard a note performed.

To impress students with such absurd ideas is dangerous, for more than one reason. For one thing, it encourages them to begin composing in big forms long before they are prepared for it; and, secondly, it eventually tends to discourage them in their work. The sheer physical part of writing a work for orchestra is an enormously difficult task; and the fact that his instructor has intimated that he himself could write a symphony almost between the courses of a meal, makes a student believe that in finding the task so large he is deplorably inept. Secondly, there is this business of being able to hear the entire score "perfectly" with the mind's ear, before it has been performed. A student, finding that he is unable to hear his orchestral scores in entirety with his imagination, immediately thinks that he is not meant by fate to be a composer. Little does he realize that his instructor had merely been posturing to impress him—and that there is almost nobody who can hear an entire symphony perfectly from manuscript, except probably a genius like Toscanini.

Richard Strauss, perhaps the greatest orchestral wizard that ever lived, told a group of us in a Vienna café that he was often the most surprised person in the concert hall, when he heard a new work of his own tried out for the first time. The sounds which came from the orchestra were often altogether different from those which he thought he had set down on paper. If Strauss could not be certain of what he put down in his score, how can young composers expect to do so? Of course, certain routined orchestrations—the sound of certain instruments coupled together, certain harmonic passages, certain contrapuntal effects—every composer can hear with his mind's ear the moment he puts them down upon paper. But where the composer is experimental, where he gives his imagination free rein; in such moments it is altogether likely that he has no accurate notion of how his creation will turn out when it is given voice by the orchestra.

Certain other problems puzzle the young composer. There is this task of developing his idiom. In our time there is so much comment made about experimentalism and radical innovations in music, that the young composer is at a loss how to reconcile that which he might feel as his own natural expression with the weird music which he finds in world famous scores of the ultra-modern school. He consequently begins to feel that if he tries to create beautiful music in the style of Brahms or Debussy, he will be considered a fogy by other composers; and yet to compose music in the style of Schönberg or Stravinsky might be an equally impersonal expression of his own. What then is he to do, or not to do?

Let the Heart Speak

THE FIRST THING that the young composer should not do is to become a slavish imitator of that which he does not feel himself. There is too much of affectation, dishonesty, self-deception and histrionics, in the creation of a good deal of so-called "music of the future." Many composers are absolutely deliberate in a conscious desire to be "modern"; their primary purpose is to startle, electrify and bewilder audiences. After a recent rehearsal of a new composition by one of the "ultras," one of the trumpet players told me confidentially that during the entire piece he had made the mistake of playing his part in C, instead of in B-flat, as indicated during the whole composition. Incidentally, the trumpet passages were predominant during the entire work; and neither the conductor nor the composer was aware of the mistake. It is quite apparent that the composer did not know what he had set down on paper.

The young composer, therefore, should not write a music merely because it is the style; he should not jump too eagerly upon bandwagons. It is an unfortunate practice of the bewildered to become part and parcel of every trend that happens to come into vogue. If the composition of jazz is in style, they begin to compose music in that idiom; if polytonality enjoys a heyday, that, too, is dabbled in; or if the movement happens to be "Back to Bach," their style undergoes still another change. Art has had no immortality for chameleon composers. Study the life work of any great composer and you will see that his personal idiom slowly and carefully evolved like a plant of nature, from embryo to full fruition. His style did not undergo a metamorphosis with each change of the wind. The style of a young composer should be as much a part of him as his breathing. It is ridiculous to believe that he can produce authentic music by imitating any composer or style that happens to be acclaimed at the moment. Unfortunately, this is precisely what most young composers of to-day are doing.

In other words, in art as well as in life "honesty is the best policy." Be honest with yourself. Compose in a certain style, compose a certain type of music, only because you feel it with your entire being; because you feel that you cannot create any other type of music. This is not to say that a composer should not be experimental in his creating. But, being experimental, he should ask himself, "Am I doing this because I want to startle my audiences; am I doing this because Stravinsky or Schönberg is doing the same thing; am I doing this because I am expected by my friends to do this; or am I doing this because it is the only way in which this music can be expressed?" If the first three reasons are motivating your style, then you never can produce music of importance, irrespective of how much talent you may possess. Great music must, first and foremost, be honest music.

Very often young composers tell me that they write radical music because that is the only way in which they can free themselves of all derivative influences. This is also one of the sicknesses from which modern composers suffer. Why be afraid of derivative influences? Was not Mozart evolved from a Haydn? Was not Bach derived from Palestrina and Corelli and Vivaldi? Did not Brahms inherit from Beethoven and Schumann, Mendelssohn and even Johann Strauss? The history of music is a unified coherent whole in which the present draws from the past and adds something of its own. Brahms was not ashamed to take motives bodily from the music of his forerunners; nor did this fact prevent him from becoming one of the most titanic and individual masters of musical expression. If the young composer has talent, individuality, a message which he has to express, he need not fear being chained by derivative influences. He may utilize the style of Chopin or Brahms, but he will inevitably add his own fingerprints to this music; through the strength and talent of his personality, he will convert another's idiom into his own artistic expression and then go on and throw off all shackles entirely.

In conclusion, Rimsky-Korsakoff was accustomed to tell his pupils, "Compose the music that is in your heart, without concerning yourself with contemporary fashions. If you have talent, and will learn the fundamentals and history of your art, there is nothing in the world that will prevent you from composing music of importance."

That is, "nothing" we should like to add, except *lack of courage.*

* * *

"The art of music possesses two forms of expression excelling all others in beauty in my opinion; first, the orchestra; and second, the string quartet."—Louis Bailly.

Abram Chasins is well known equally as a pianist, teacher and composer. As pianist he has toured America and Europe with outstanding success. As teacher he distinguished himself as a member of the faculty of the Curtis Institute of Music. He is, probably, most famous as a composer. His instrumental compositions have appeared on the programs of the world's foremost artists. Leopold Stokowski has featured both of his piano concertos at concerts of the Philadelphia Orchestra, and several years ago Toscanini conducted his Parade *for orchestra. His words of advice to the young composer, in this exclusive interview are, therefore, of especial interest and importance.*—Editorial Note.

The East Barrington Band Playing an Afternoon Concert

The Oldest American Brass Band

By Hattie C. Fleck

THE OLDEST known band in the United States is still active, after one hundred and four years of existence; and it is "blowing as strong as ever," as they say in the town of East Barrington, New Hampshire, seven miles from the city of Dover.

On a restful New England outing to the city of Dover, through lovely country roads, away from dusty highways, between lanes of pungent hemlock and pine, spruce and fir, the motorist is enchanted by the sprawling country homes, in their clean white garments of fresh paint, bedecked with gay floral trimmings of the homey varieties of blooms. Dover is reached over a modern bridge spanning a fine, clear expanse of water, and quite suddenly the city lies like a book before one, and the shops, hotels, stores and churches of every denomination, the hundreds of parked motor cars of tourists, or native shoppers, and the lovely residential section of the fine old town; all these make one aware that here is a thriving New England city.

On inquiry as to some of the more interesting items of this part of New England, one particularly engaged our musical attention; and this was that within a few miles from here we could find the leader of what is believed to be the oldest band in the United States. Nor was it long till we were spinning in his direction.

Now Mr. E. E. Wiggin not only has been the leader of this organization for fifty-six years, but he is also an interesting citizen of the town; and he has inherited the right to his place at the head of the old Barrington Band by direct descent from the organizer of this venerable institution. We will allow him to tell the story in his own interesting way.

"My grandfather, James Wiggin, moved from Durham, New Hampshire, to the Garland Farm on Green Hill, Barrington, in the spring of 1828. His family consisted of six sons and two daughters; although the oldest son, James, Jr., soon left home to teach school and to become a Baptist preacher.

"Grandfather was an old-time clarinet player, and he began, in 1832, training the five remaining boys in music. It was then that the family, together with several neighborhood boys, formed the Barrington Band. The names of the original members were James Wiggin; his sons, William, George, Charles, Woodbury and John; Ephraim O. Foss, Samuel Ham, Elijah Berry, Natt Perkins, Drum Major Cyrus Cater, George McDaniel, and John Hanson.

"This outfit played its first job in the autumn of 1832, for the celebrated Barrington training held each spring and fall on the old Waldron training field. My father, George Wiggin, then but seventeen years of age, had the band in hand. I have heard my father tell of that thrilling experience when General Morrison instructed him to escort the color bearer to the Waldron House, across the road, for the colors, with the orders, 'Don't make a sound going, but on the way back play like the devil.'

"They obeyed. On their return they certainly made a plenty of noise. Elijah Berry turned a handspring over his bass drum, losing only one beat. He later got a reprimand from the General; but it had tickled the General so that he could hardly keep a straight face.

"The old-time instruments used in the band are interesting—several clarinets, one fife, one post horn, one keyed bugle, and drums; and I still have the bass horn which Uncle Charles procured as soon as he could.

"The old band kept up the old-fashioned style of playing until as late as 1858. Their uniforms, purchased about the Mexican War time, were very elaborate. My father's sister's boys, 'the Staceys,' about that time were old enough to play, and these four boys developed into as fine musicians as could be produced anywhere. In fact they were too good for a country band and in the late sixties left town. My father then had rather tough sledding, but he kept pegging away until his sons got old enough so that he could set them practicing. His sons were George, Jr., James, Orlando, Charles and Elmer; and neighbor boys who helped were John W. Berry, Charles J. Hall, Harry Willey, J. W. and Henry Cater, and H. F. Brock. I have led the band since 1880; and our first job was for a 'Garfield and Arthur Torch-light Parade.' I remember an incident of that occasion—at a flag raising in route to the parade. As the flag went up, by some unexplainable error, it was 'Union down.' Someone remarked, 'That is a bad sign.' It proved so, as Garfield was later assassinated.

"As you note, the band has been small in numbers. As it has been more or less of a family affair, it never has had over sixteen members at a time.

"Well, it's no small job to keep up a band in a small country town. How many times I have got up to a good grade of music, and then would have to begin all over again! It is almost unbelievable—to say nothing of trying to beat music into individual aspirants. But, by such efforts we have been able to keep the 'Old Band' alive these one hundred and four years."

The sincerity and evident pride of the leader would seemingly justify his claim that the Barrington organization is the oldest American band in continuous existence.

* * * * *

"Music is the first, the simplest, the most effective of all instruments of moral instruction."—Ruskin.

RECORDS AND RADIO

By Peter Hugh Reed

IT IS GOOD NEWS to know that RCA-Victor have signed a contract with Frank Black, General Music Director of the National Broadcasting Company, to make a series of records with the NBC String Symphony. This is the first major link to be formed between radio and records. No radio programs have inspired wider tributes or have been more universally praised than those of the NBC String Symphony, conducted by Frank Black. His programs, always excellently devised, have included many significant works seldom heard even in the concert halls.

"In these programs, I strive to present, in part, compositions that are all too infrequently heard to-day," Mr. Black told us, "works which are not only interesting but also decidedly worth while."

Black, like all highly talented people, is most versatile. Aware, however, that versatility demands fulfillment in one field truly to assert itself in an outstanding manner, he wisely correlates his various activities with music. He is an excellent pianist, a fine conductor, and one of the busiest arrangers in the field. His abilities in this line extend from a popular ballad, in a special quartet arrangement for the Revellers, to transcriptions of the piano sonatas of Beethoven and Mozart for his string orchestra, and of other similar compositions for full symphony orchestra. Black is one of America's foremost musicians, and one of the most conscientious workers for radio. His recordings will be most welcome, for they will fill a gap between chamber and symphonic music that has been too long vacant.

Stokowski's re-recording of César Franck's only symphony is lacking in essential energy in the first and second movements, but the exaltation of the last movement is set forth with superb orchestral coloring. Stokowksi has a tendency to linger over the luscious melodies, to stress the very quality of this work which is its greatest weakness—its sectional construction. Considered as a recording of a great orchestra, the new set (Victor M-300) is unexcelled; but this is comprehensible, for where do we hear finer strings or more expressive woodwind playing than from the Philadelphia Orchestra?

Weingartner, the eminent Beethovenian, never has done a more notable service for the phonograph than his performance of the "Eroica Symphony" (Columbia set 285). He rises to great heights in his reading of this work—a reading, which over thirty years ago he conceived and outlined in his book, "On the Performance of Beethoven's Symphonies," with such penetrating insight that his performance has become ever since a criterion for almost all conductors. The recording of this work is excellently realized with a resonating quality behind the orchestra (the Vienna Philharmonic) which is characteristic of the concert hall. This resonance, mistakenly called an "echo" by some, is most beneficial in making the woodwind and brasses more realistic in reproduction.

The stately charm of the old world movement which we find in Bach's four "Suites for Orchestra" is better set forth when these works are played by a chamber orchestra, for which the composer wrote them. The fact that Adolf Busch, in his recording of "Suite No. 1 in C major" and "Suite No. 2 in B minor" (Victor set M-332) is using such an ensemble makes his recorded interpretation of these suites not only authentic but also doubly enjoyable. These are recordings which belong side by side on the library shelf with the well-loved Brandenburg concertos. The recording here is rarely realized.

Avshalomoff's "Concerto for piano and orchestra," upon Chinese themes and rhythms (Columbia set 286), is a hybrid work, in which the composer has treated Oriental material in a romantic, occidental manner. Although it is well made and excellently recorded and performed by Gregory Singer and the Shanghai Municipal Orchestra under the composer's direction, it does not succeed in making one believe that it owns any value other than that of a novelty.

Nor do the twelve songs by Kowalski, based on Guiraud's poems of Pierrot Lunaire and sung by Ernst Wolff (Columbia album 287), emerge beyond the same status. Wolff, whose voice has improved tremendously since his last recording, sings and plays these songs effectively, and the recording is excellently realized.

Bruckner's "Romantic Symphony (No. 4 in E-flat)" comes to us in a splendid recording played by the Saxonian State Orchestra, directed by Karl Böhm (Victor set M-331). There is much to admire in this work which opens with a particularly beautiful and inspired first movement which the composer has drawn out to considerable length (20 minutes). It is the almost interminable length of Bruckner's works and his rhythmic monotony which have defeated his purpose. Yet there is much to admire in him, and since that admiration can be better sustained by taking him in homeopathic doses, we recommend the playing of this work in two sessions. The present recording has double interest for those admiring this composer, since it is the only one of a work by him featuring Bruckner's original scoring.

Brahms' *Variations on an Original Theme, Op. 21, No. 1,* for piano, is not too often played in concert. Niemann says these *Variations* are a work in which Brahms' "constructive and analytical intelligence says the last word." Backaus, an eminent Brahmsian (he has already contributed two valuable album sets of Brahms' piano music), plays this work with insight and understanding (Victor disc 14227). The theme of the work has a curious analogy to Carrie Jacob Bond's ballad, *A Perfect Day,* although it is not similarly trite.

Debussy in his last years wrote three chamber sonatas, which, despite the fact that they show his creative powers waning, are nonetheless effective in performance. One of these, the "Sonata for violin and piano," comes to us in an up-to-date recording by the two admirable Belgian musicians, Alfred Dubois and Marcel Maas (Columbia discs 68878-79D).

Recommended: The recordings by the Boston Symphony Orchestra of excerpts from Berlioz's "Damnation of Faust" (Victor 14230-31); Beecham's brilliant performance of *Excerpts* from Bizet's "Second L'Arlesienne Suite" (Columbia disc 68882D); Georges Thill's manly singing of two arias from Massanet's "Le Cid" (Columbia disc 9124M); Elisabeth Schumann's lovely singing of Schumann's *Mondnacht* (the best rendition of this difficult song on records); and Richard Strauss' *Traum durch die Dämmerung* and *Ich Schwebe* (Victor disc 14076); Yella Pessl's playing of harpsichord pieces by Carl Philip Emanuel Bach (Columbia disc 17081D); and Mark Raphael's singing of three of Roger Quilter's Shakespeare songs (Columbia disc 275M).

BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by

VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR

The Romance of the Xylophone

By Marielta Huron

THE LAST NOTE of Chopin's *Nocturne in E-flat* gradually faded away. It was a hushed audience. One felt an unusual response. A tribute was being paid to the instrument of my choice. The xylophone (or marimba) again was proving its ability to interpret the soul of music.

While this instrument has been for some time a favored one of the public, as is evidenced by the universal interest and the anticipation its appearance creates; it has had a struggle to gain a warm spot in the heart of the conservative musician. Classified as a general percussion instrument and used to a large extent for rhythm, to supplement the drums, has tended to keep it out of the foreground; and hence it is little understood by the general public. Even text books on musical instruments rarely include it.

History traces it to about four thousand years ago in India, Siam, and China. The hollow crisp notes sent forth by the Hindu pagans in their various ceremonies, dances and religious rites, little resemble the reverberating strains of the modern xylophone, whose echoes are being heard all over the world by radio, on the concert stage and in the ballroom. It is slowly gaining recognition, but, even so, has not as yet attained the height of musical development which it is capable of achieving.

MARIELTA HURON

Not Unequal but Diverse

WHAT IS the difference between the xylophone and the marimba? To-day the words are used almost interchangeably. The word xylophone comes from the Greek *xylo* (meaning wood) and *phono* (sound). From Africa we get the word marimba for the same type of instrument. Our country has made some distinction in these instruments. The xylophone proper has a range as on the violin. Its sparkling tone is especially suitable for *allegro* movements and the more spirited numbers. The marimba, on the other hand, is the *largo* instrument. Its deep rich notes resemble those of the cathedral organ. However the newest instruments combine the best features of both, making it possible to give renditions of any type of music. It is another instrument entrusted to man to express life's many emotions.

The improvised instruments of the primitive man were the product of his environs—the forest. Here he found wood that possessed a resonance that was pleasing to his ear. He experimented with it and finally learned to assemble parts of it into crude fashions where they were free to vibrate. To primitive man this must have represented the voice of the tree spirit.

There is real music in wood. Savages found it; and to-day it is ours in a more perfect form. Its tonal qualities are beautiful and fascinating. The response it has to a gifted touch emits a charm all its own. The bars seem to possess a voice that is near a touch of nature.

From India's Coral Strand

MUCH DISCRETION is needed in selecting the mallets to be used in playing, and the choice should be determined by the purpose of the music to be played. Whether it is to command reverence, to elicit sympathy, or to incite joy and happiness, depends on the hands that skillfully bring forth the hidden beauties the xylophone possesses.

On recent visits to two large factories where these instruments were being manufactured, it was interesting to note how each step was under the supervision of experts. Accurate tuning was being done by the best scientific methods. In reply to the question, "Where was this wood obtained?" we were told that worldwide searches are made for the wood that possesses the unusual resonance needed, and that it takes years of seasoning before this is qualified to be used for these bars.

While looking at the finished products in all their perfection of modern achievement, one was led to revert to romantic tales of the Kwango district of the Kongo, in Africa, where only princes of royal blood were allowed to play them.

Many music students are beginning to approach the xylophone in a scholarly fashion and are seriously applying themselves to the attainment of a complete technic. The old display of showmanship is being rapidly replaced by an artistic and graceful rendition of the truly beautiful. Properly employed, it is worthy of and will attain a definite place in the world of artistic musical achievement, another resource for the composer.

Hark the Drums and Trumpets

By H. C. Harbach

THE EAR of primitive man caught the irresistible song of the primitive drum echoing through jungle and glade and called it, for its sound, a "Tom-tom." Thus was born one of a great family of imitative words, from the monotone that is produced by tapping on a piece of hide drawn tightly over a gourd or wooden frame. In very widely separated parts of the world the beating of tom-toms broke the silence of veldt, forest and plain—Hottentots, Apaches and Tartars sounded the tocsin of war in thunderlike rumbling telegraphy or played the primitive drum to sway in sensuous frenzy nude or gaudily costumed ballets of masked dancers in weird, primordial versions of the Ziegfield Follies.

The words of the songs of the unbroken forests, accompanied only by drums, must have been much the same as they are to-day. Time does little to change our primitive instincts. Then as now it was, "A hot-cha-cha and a heigh-dee-ho," meaningless jargon in itself but suggestive of gayety, sung to a fanciful hero, perhaps a river, the moon, the drought demon or a serpent. Instinctively one feels that the syncopation must have been punctuated with howls—the equivalent of "Yea man!" and "Hey hey!" when the savage song suggested ecstasy or cave man and tiger woman "technic" in love-making.

Neighborly Words

THE TOM-TOM sang and the word for it went around the world. Its variants in almost any language are slight. The Hindoos speak of the *tam tam* (drum) as used by jugglers in India, Persia and Turkey. In Bengali the word is practically the same—*tantan*. The Chinese, independently of any outside linguistic influence, have conceived the sound tang, found in a compound meaning "the sound of drums and tambourines." The sound of the drum is impressive, striking, forceful; no language has resisted it.

The uniformity of the modification of *tam* as a word for drum in the Romance languages is significant: French, *tambour;* Italian, *tamburo;* Spanish and Portuguese, *tambor;* inspirations from the Persian *tabir*. The Roumanians clip the word and boil it down to *toba*. The Latin *tympanum*, cognate of the Greek *tympanon*, signifies a kettledrum or tambourine as anciently used by the priests of Cybele. To this day the sound of drums and tambourines is heard in evangelism through the mixed voices of the Salvation Army. The whole of Scandinavia has only to choose between the Swedish *trumma* and the Danish *tromma*, in which an *r* has crept into the root to accentuate the rolling sound of the drum, to find a neutral word. The Dutch call it *trom* or *trommel*. *Trommel*, the same in German, shorn of its modifications—the diminutive suffix—*el*, the guttural *r* and one of its superfluous *m's*—exhibits the primitive *tom* sound akin to *tom-tom*, *tamtam* and *tantan*.

The Persian drum appeared in Europe

(*Continued on Page* 339)

Ch'ing

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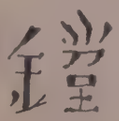


T'ong

A Monthly Etude Feature of practical value, by an eminent Specialist

MUSIC EXTENSION STUDY COURSE

For Piano Teachers and Students

By Dr. John Thompson

Analysis of Piano Music appearing in the Music Section of this Issue

A WANDERING SPRITE
By Helen L. Cramm

This piece by Miss Cramm is marked *Tempo di Mazurka,* and, like the mazurka, it has an accent on the second beat of most of the measures. The slight accent on the second beat of the measure is characteristic of the mazurka dance form and is often the only distinguishing mark between the waltz and mazurka. The two rhythms are closely akin. The first theme is in C major. The second theme, beginning with measure 17, is in G major; and in this section the right hand is quite active. The passages in eighths should be played smoothly and evenly, with clean finger *legato.* Let the grace notes found in this section be "flicked" off sharply, always followed by a sustained note—the half note which follows. From measure 32, return to the beginning—*Da Capo*—and play to the end of measure 16, then jump to the *Trio,* measure 33. The Trio section is in F major—the subdominant key. The first eight measures of this section are played *forte,* the right hand carrying the melody against the drone bass of the left hand. The tone drops to *piano* in measure 41, returning to *forte* once more at measure 45. Again at measure 52 it is necessary to return to the first theme, *Da Capo*—after which the piece closes on the one line *Coda* shown at the bottom of the page. This *Coda* should be played with as much brilliance as possible. Apply an *accelerando* and *crescendo* to the last four measures, ending in the "grand manner."

SUNRISE
By Francesco B. DeLeone

Francesco B. DeLeone is a name well known to readers of The Etude. This composer has contributed many fine numbers to the piano literature, and the one shown in this issue will be welcomed by many teachers and pupils alike. *Sunrise* is a descriptive Indian piece. The Introduction depicts an early morning scene as a tribe of migratory Indians break camp and leave for new hunting grounds. The opening measures with the accented fifths suggest both the Tom-toms and the dignified strut of the tribal Chief as he gives orders to break camp. The tempo is *Largo,* very slowly, and the five-four meter gives an unusual swing to the rhythm.

Beginning with measure 5 a chord progression appears; and it should be played in a manner to suggest a tribal chant heard in the distance. This is followed by a section that will deserve separate hand practice. The left hand carries the melody, and it should be practiced alone until it can be played with singing tone, proper phrasing and a good, rhythmical "sweep." Against this the right hand supplies a figured passage composed for the most part of broken chords, which should be learned first at slow tempo with high finger *legato* and later worked up to speed while using a rolling motion of the hand in conjunction with enough finger action to insure clarity. Be sure to pay attention to dynamic changes—all of which are clearly marked. There are several changes in pace, too, such as *meno mosso* (measure 25), *allargando* (measure 27), *piu movimento* (measure 33), and so on. The *Coda* closes the piece with broad, stately octaves—played *largamente* and *fortissimo*—followed by a repetition an octave lower, played softly to sound like an echo. Be sure to bind the last two measures together with the pedal as indicated.

THE METRONOME
By Ludwig van Beethoven

This fragment from the "Eighth Symphony" of Beethoven is arranged for piano with the usual cleverness of Mr. Hodson, whose transcriptions are always most pianistic. It is of especial interest because of its title which was the result of Beethoven's interest and amusement in the time measuring invention of Maelzel. Beethoven first composed a round which depicted the rhythmic ticking off of the metronome. Later the *motif* of this was used for the second movement of the "Eighth Symphony." Establish a sprightly tempo from the very beginning and keep it intact throughout. Note the three note phrase group which appears many times in both right and left hands. This little *motif* is heard always against the steady *staccato* of the accompaniment. Follow the marks of dynamics and make the most of tonal gradation, since the rhythm must remain absolutely even from beginning to end.

This number is a distinct novelty and should be welcomed by teachers who are ever in search for something new to add to the teaching repertoire.

THE CLOWN
By Carl Wilhelm Kern

Here is a humoresque in descriptive style which makes an excellent study in *staccato.* It should be remembered that there are as many varieties of *staccato* as of *legato,* and the performers should strive for contrasting *staccatos* in playing this number. Note the many uses of the *sostenuto* mark—the little line over or under the note—and be sure the notes so marked are well sustained. The first section begins *Allegro* but the tempo slows up somewhat in the second section, beginning with measure 17. This section is meant to depict the clown playing the fiddle. The tempo is resumed again at measure 33. The various effects are all cued in, such as, "Clown laughs," "Bass drum," "Clown jumps," "Clown disappears," and so on.

WINDMILLS
By Bernard Wagness

The first section of this piece develops finger *legato* in both hands. Passages in eighths and sixteenths occur—the sixteenths sometimes played by one hand and sometimes divided between the hands. The first theme is in the key of C major while the second theme is in A major. The text indicates *sempre legato,* always connected. The pedal is used mostly twice to the measure. There are occasional changes of pace to be observed—all, however, clearly marked.

NIGHT WITCHERY
By Victor Renton

This charming little nocturne from the facile pen of Victor Renton is bound to win many friends at first hearing. The air is spontaneous and floats along in a manner suggestive of night winds gently swaying the tree tops. It also passes through an interesting harmonic progression, which must not be marred by improper use of the pedal. The first theme, in G major, is lyric in character and is followed by a second theme in E minor, relative minor. This theme is a bit more restless than the first and offers a nice contrast. Let the left hand roll the broken chord accompaniment against the right hand theme. This section is also heavier tonally, ranging from *mezzoforte* to *forte.* The first section again is heard—*Da Capo*—and comes to a graceful close at *Fine.*

FLICKERING SHADOWS
By R. Dean Shure

This graceful waltz by the talented composer, R. Dean Shure, makes an interesting study in lights and shadows. After a short four measure introduction the first theme enters on an arpeggio figure divided between the hands. Note that the melody lies in the lower voice of the right hand in measures 7 and 8, also in measures 11 and 12. Establish a swaying waltz swing and be sure the accent is not lost in the arpeggio passages divided between the hands. The second section, in A-flat major, is very sustained in character, and should be given a somewhat more quiet tonal treatment. The left hand remains active against the sustained chords of the right and thus preserves the waltz swing. At the end of the second section return to the entrance of the first theme—*Dal Segno*—and play to *Fine.*

THE LITTLE DRUM MAJOR
By Heinrich Engel

Here is a march that sticks to the traditional march style. It opens with a short four measure *introduction,* played *forte* with sharp rhythm, and leads into the march proper which follows immediately. While the tempo indication is *alla breve,* meaning two counts to the measure and one half note to each count, it should first be learned counting four to the measure with one quarter note to each count. The first theme is in the key of D major. The section beginning at measure 23 is an imitation of the trombones of the band. At this point the left hand carries the melody which ascends with accented and sustained half notes against the accompanying chords of the right. This is followed by the conventional *Trio* section in the subdominant key and calls for contrasting *staccato* and *legato* phrases. Play with military precision and keep strict time always.

GAVOTTE
By Bach-Burmeister

This *Gavotte,* from the "Third English Suite," is a well known and well liked number by Bach. The version here presented is a concert arrangement by Richard Burmeister, a pianist of note. The gavotte form is said to have originated from a race in France called the Gavots. It was a very popular Court dance and was distinctive in that the dancers lifted the feet instead of shuffling as in most of the other dances of the period. The tempo is fairly lively and strict attention must be given to the phrasing as well as to an observance of *staccato* and *legato,* all of which have a decided bearing on the rhythm. In the *Trio* section, which is in the form of a *musette,* be sure to use both pedals as indicated. This provides the droning effect characteristic of the *musette.*

WALTZ IN E MINOR, OP. 39
By Brahms-Burmeister

Another one of Mr. Burmeister's arrangements is this waltz of Brahms. It is none too easy to play and requires careful practice in order to play it with ease and precision. Begin the first theme rather quietly and built up tonally to the *forte ed appassionato* in measure 9. Be certain to observe the two note slurs in the second section. This particular form of phrasing is typical of Brahms and is to be found in many of his piano pieces. The arrangement as here presented calls for large and well developed hands.

TROMBONE SAMMY
By Cyrus S. Mallard

The melody to this piece is carried in the bass to suggest a trombone solo. Follow the phrasing marks exactly; they run two measures each. Let the right hand accompaniment chords be properly subdued and do not overlook the *ritard* and pause in measure eight. The tempo is lively and the dynamics range from *piano* to *mezzoforte.* In difficulty this piece is about grade one-and-a-half.

JOHNNY-JUMP-UP
By Alexander Bennett

An easy little second grade tune with much charm. It develops both *staccato* and *legato* and calls for proper observance of phrasing. The melody patterns are well marked thus making it quite easy to memorize. The right hand carries the melody throughout while the left hand supplies a simple chord accompaniment. A very good teaching piece.

AFTER A FLY
By Edna-Mae Burnam

Here is an excellent trill study for thumb and second finger of the right hand cleverly disguised in the form of a descriptive piece. The trill, of course, represents the buzzing of the fly. On the second line a dissonance appears—three adjoining white keys—played with the fist. This effect appears four times and depicts a series of swats, which miss the fly entirely. The fly continues its buzzing and finally flies away in the closing measures on a *pianissimo* trill. Splendid teaching piece! About grade two.

PANSY BED
By Harold Locke

This little number, about grade two-and-a-half, is written in waltz form and employs many short chromatic progressions. The little figures are divided between the hands for the most part. Use the pedal only where indicated.

INDIAN MARCH
By Kathrn Bemis-Wilson

An easy march for the first grader. It calls for heavy accents and even tempo. Only half notes and quarter notes are employed.

LONDON TOWN
By Louise Christine Rebe

One can always depend upon Miss Rebe to do something above the ordinary, so it is no surprise to find real sparkle in this clever little teaching piece. It is tuneful, pianistic and has real teaching value. Note the change from *staccato* to *legato,* also the change in tempo, all clearly marked. The tune is a jolly one and should find favor with many young readers of The Etude.

THE TEACHERS' ROUND TABLE

Conducted Monthly by

GUY MAIER

NOTED PIANIST AND MUSIC EDUCATOR

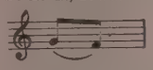
Pieces for Two Pianos

I have a class of serious students who meet twice a week for two-piano (4 hands) ensemble work; and I find it difficult to get interesting material of a slow, lyrical kind for them to study. It seems as though all composers write nothing but fast or brilliant pieces for this combination. Can you give me the names of some slow two-piano works of moderate difficulty?—C. G., California.

By "moderate difficulty" I assume you mean the so-called early advanced grade. Composers and arrangers have at last learned that two-piano music need not be of the "battledore and shuttlecock" variety, that the antiphonal style so frequently used, quickly becomes dry and monotonous. Some of them, in attempting to create new two-piano sonorities, glorying in the two keyboards and twenty fingers at their disposal, have thickened and overloaded the music with too many notes. Others, realizing the dangers that lurk in this multiplication of percussive sound, have been more economical, and thereby have achieved a delightfully fresh, transparent texture. Some effective additions to the two-piano repertoire of songful pieces are: *Sheep May Safely Graze,* by Bach-Howe; *Musette,* by Handel-Gorno; *Pastorale,* by Zipoli-Kelberine; *Prelude,* by Pietsch; *Tango,* by Albeniz-Gest; *Sea Gardens,* by Cooke-Heselberg; *Andante,* by Chaminade; *"Croon,"* by Harris; *Gondoliers* (from "A Day in Venice"), by Nevin-Sutro; *Sicilienne,* by Bach-Maier; *"Love Waltzes"* (Sets I and II), by Brahms-Maier; *Andante* (from "Grand Sonata"), by Schubert-Maier.

Two-Note Phrases

In a phrase of two notes, slurred thus, is the first note always accented?—P. E. G., Iowa.



Yes, and besides stressing the first, tonally, it also should receive slightly more *time length* than the second. The proper playing of these two-note figures is a more important factor in the pianist's equipment than many teachers suppose. Until the student masters such groups—fast and slow—with proper arm and finger down-and-upness, he cannot play Haydn, Mozart, and much of Beethoven competently. In practice, I find it necessary to insist on exaggerated tonal contrasts between the two notes, the first played quite loudly, the second so lightly *pianissimo* (and *staccatissimo*) as to be almost inaudible.

The Creative Urge

I have several pupils who have the urge to create. They make up lots of pieces and are quite thrilled by it. But I do not know how to proceed to develop this desire into something of value. In a year or so, if something is not done, they will forget it and probably never think of creating again. Then, in later years, if they try it, they will find that they are absolutely "dumb" when it comes to original musical expression.

I have studied harmony as taught in the old fashioned way; but I know that would kill whatever desire they now have for original expression.

What has been done along this line? What books can I secure to help me? The less music they know, the more they improvise. How can one work with such pupils to keep the creative spark alive?—R. E. A. (Ohio).

Some questions which come to this column are so difficult that I delay answering them as long as I dare. Finally, with a dramatic show of determination I set one of the questions alone on my desk to challenge me. For days it bullies me with such invisible ink taunts as, "Ha! now, at last you're stumped," or "So, I've called your bluff, eh?", or, with satanic glee, "Hee, Hee, Hee! You can't neglect me."

Your question, alas, has brought on one of these situations. I must confess, shamefacedly, that I have not tried to stimulate my own students to improvise or to "make up" their own music over long stretches of time, although I have always felt the need for such a course. Consulting several music teacher friends was of little help—they confessed to the same weakness. Therefore, I hesitate to speak with authority, but can only offer suggestions.

Time could be taken out of each lesson to show the basic rules of form, chord usage, melodic and contrapuntal development, and applied each week to original compositions, not written, but worked out at the piano in gradually increasing complexity. Or, better, plan a special class, taking such a work as Ernest Fowles' "Harmony in Pianoforte Study," one of the best books on improvisation that I know, or Schlieder's "Lyric Composition through Improvisation," as an outline for such a creative music course.

All piano students should have regular work to develop harmonic fluency and ease at the keyboard; and for this I warmly recommend George Wedge's excellent "Keyboard Harmony." You might also examine Anne Heuermann Hamilton's book of the same title. Any of these books may be secured through the publishers of THE ETUDE.

Like you, I have come to hate the old fashioned "Harmony" teaching. The very word is anathema to me. Its study has been a slow poison, killing all creative desire. It has no place in the modern scheme of teaching, and should be cast into outer darkness. Many theory teachers have recognized this and have happily substituted other, more intelligent approaches to composition. But some of the old guard still hang on, with the pathetic bones of old "Harmony" rattling importantly around their schools and studios.—Let us bury the poor old skeleton, once for all!

Doppio Movement

In Chopin's *Nocturne in F-sharp Major, Op.* 15, *No.* 2, I am not quite clear as to the *Doppio movimento.*

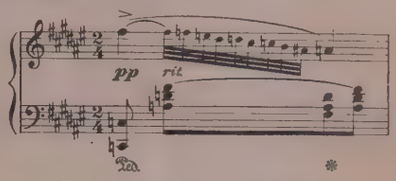
1. Does the doubling refer to the tempo or the parts? The soprano is clear, but what is the significance of the fragmentary theme between the soprano and the accompaniment in sixteenths?

2. Five measures before the *Doppio* movement does the chromatic passage begin before or after the first L. H. chord?—D. R. A., New Jersey.

(1) *Doppio movimento* calls for a tempo twice as fast as the preceding part. It has no reference to combinations of musical themes or voices. The *doppio movimento* direction is, of course, elastic and variable as, for example, in this exquisite nocturne. If the first section is played from 54 to 58 = ♪ the middle part, even at 58 = ♩ will seem too slow. Therefore the tempo should be gradually accelerated up to the climax.

As to those inner voices which you find so disturbing, Chopin probably wrote them thus merely to secure the smoothest possible *legato* from the player.

(2) It is customary to play this passage as follows, with a slight ritard in the whole measure:



Popular Music Again

In a recent issue, on "Popular" music, you recommended some "hits" for students who like to play this kind of music. These "hits" were last year's, so I am writing to ask you to select some of this season's best popular tunes. These would be most satisfactory to me as a teacher, and would also satisfy a young married woman student who is rhythmically hungry.

I have many students whom I enjoy teaching. One young man of nine takes to transposition so delightfully that it is a "party" when we have the lesson. And by the way, his father is head of the —— Pie Co.—and my remuneration is in pies!

Mrs. R. L. T.

If you give the young gentleman frequent lessons, and are always paid in pies, are you not just a little worried about the indigestion which may result from such a diet? You will recall the story of J. S. Bach's astute uncle, Johann Christoph Bach, who made a clever bargain with a well-to-do baker's widow; she deeded a comfortable house, and garden and fields to him, in return for which she demanded free lodging and board—the latter to consist of two quarts of beer and a hot roast daily. You must admit that she had the worst of the bargain—with the result, no doubt, that she soon joined her husband in those blessed fields where (we hope) diets are better balanced.

To be spared any such dire results, you are, no doubt, magnanimously sharing your surplus pies with friends or pupils!

It is with fear and trembling that I recommend the "hits" you request, since even the tunes (not to speak of the titles) of to-day's popular successes are completely forgotten to-morrow. Some of the best songs are now being written by Cole Porter: from his "Red, Hot, and Blue" music, you might like *It's De-Lovely*—whose character can be guessed at not only from the title but also from its text, which begins—

I feel a sudden urge to sing the kind of ditty that invokes the spring . . .

Another from the same Revue is called alluringly—or luridly—*You've Got Something;* or, if you prefer, you may buy a whole album of ten well known Cole Porter songs.

Among other so-called popular "smashes" are *Seal It With a Kiss,* sung by Lily Pons in "That Girl in Paris"; *I Cannot Live Without Your Love,* from "The White Horse Inn"; *One in a Million,* by Lew Pollack; and a very modern little lyric by Harry Warren, *Plenty of Money and You* (sub-title, *Oh, Baby, what couldn't I do*), appropriately described as a gold digger's lullaby. Take your choice!

Eddie Duchin has made some fascinating transcriptions called "Pianostyles," of such old hits as, *In the Shade of the Old Apple Tree, Shine On, Harvest Moon, Smiles, Chinatown, My Chinatown,* and so on. These are given first in their original ver-

(*Continued on Page* 356)

GUY MAIER AND LEE PATTISON

Two of the most famous ensemble pianists of the past half century. The concerts of these two artists at two pianos have been one of the treats of the American concert season.

Music for the Marionette Theater

By Verna Arvey

THERE ARE SOME who label the puppet music of modern composers as "delightful whimsies" and "clever innovations." However, when the antiquity of the marionette theater and the serious quality of its intentions are known, it will be seen that things connected with it need not be whimsical, nor are they necessarily innovations.

The lure of the mechanical theater for a modern musician is indeed great. Where else can his compositions be accompanied by a perfect, artistic spectacle that distracts the listener so little from his music? Such an attraction is not to be denied. Not only the moderns, but also some of the world's finest composers have succumbed to this lure.

Puppet plays have had in many cases a religious significance. Often, when these mechanical actors were bent on amusement, they were really offering biting, pointed satire that served to call the attention of the public to evils to which they would ordinarily not listen—evils to which they would comfortably close their eyes.

Some authorities consider African primitives the originators of marionettes. Throughout these native puppet shows, throbbing tom-toms form the musical accompaniment. The North American Hopis are said to use marionettes in religious festivals. Their actions are accompanied by appropriate chants, in the regular style of Hopi song.

All of the ancient civilizations had puppets: Egypt, Greece, Burma, Siam, Java, Rome (later the Italians made a fine art of puppetry), China, Japan, India (its fairy lore), and Sicily, among others.

Oriental Puppet Shows

THE CHINESE shadow-play was first mentioned in the historical annals of Se-ma Ts'ien, relating to the year 121 B.C. It is accompanied (even in the present day) by a small orchestra, while the rôles are recited by an operator seated behind a curtain. Japan, too, has a reciter, or chanter, for puppet plays. He is called *Gidayu,* and is a recognized artist. He gives all of the speeches, even to describing the changing expressions on the actors' faces. By his side sits a player of the three-stringed Japanese samisen. Before the introduction of the samisen into the Japanese marionette theater, the tapping of the chanter's fan marked the rhythm of the verse. In some elaborate performances, there are more than a score of chanters, and an equal number of samisen players.

THE STROLLING MARIONETTE PLAYERS OF AMIENS

The music of the samisen as an accompaniment to the voice appears complicated on first hearing. Really, it is simple. The erratic vocal line is the most difficult to comprehend. The samisen is always regular. It carries the melody in both slow and fast music. Above it moves the voice, following the instrument at varying *tempi,* which gives a first impression of disunity. The spoken word is much in evidence in Japanese music, and the different inflections of these words are as exact as the notes themselves. When, however, they approximate a wail, they tend to make the hearer believe that new tonalities are approached. This is not true, for the vocal-samisen music is, for the most part, pentatonic.

At one time, Takemoto Chikugo invented music for the marionette stage he set up in Osaka. Because his music was loud and vulgar, Miyako Itchu invented softer songs. Both, however, were suppressed by the government on the grounds of indecency. Later they reappeared under the seals of other composers.

When, in Japan (1607-1688) a beautiful court lady of Yeddo wrote a play called "The Story of the Lady Jojuri," it was later (during the Eiroken period) set to samisen music and presented for puppets in Kyoto, by a woman singer. It found its way into the homes of noblemen, and finally into court, and inspired Takemoto Gidayu (early 17th century) to invent more brilliant puppet shows to the accompaniment of Jojuri recitation and samisen music. He also was summoned to court.

Java has many different kinds of shadow puppets (wooden, leather or paper—each one used for special dramas) as well as marionettes. Stowitts says the same music is used for them as in the Javanese theater, where human actors portray every musical motif and emphasize every beat of the rhythm. Whatever takes place on the stage follows the music, beat by beat. The marionette theater, in this respect, is the mechanical counterpart of the human theater. It is interesting to note that in Java, the Wajang Purwa (shadow-play) has a mystic significance. The tales of the Mahabharata and the Ramayana are reënacted. Thus the accompanying music cannot fail to have a religious meaning. This music is based on the slendro, or five toned scale. The music for the Wajang Gedog, the shadow-play with historical significance, is based on an entirely different scale.

Bali also has its marionettes and shadow-puppet plays. Covarrubias declares, however, that their orchestral accompaniments differ greatly from those used for Balinese dances. Gendèr Wajang—four xylophones—form the orchestra for the shadow-plays. Between the toes of his right foot, the dalang (master of ceremonies) holds a sort of hammer with which he knocks out rhythms which are indications to the orchestra. This Wajang music is "delicate, watery—rich tone colors and suspended tempos like bells and fountains playing a Debussyian melody."

With Church License

AT ONE TIME theatrical performances were suppressed by the early Christian church in Athens. Puppet shows alone escaped the ban. Then it was that Heron, the Greek mathematician, wrote the play called "The Apotheosis of Bacchus," in which puppet Bacchantes danced around a puppet Bacchus to the sound of tambourines and cymbals. In general, when puppet plays were given in ancient Greece, some one read the poem behind the scenes, with lyre and flute accompanying the reader's voice.

The Turkish leading puppet, Karaguez (Black Eye), acts to the music of the fife and drum. In Turkish puppet plays every character has a theme (leit-motif) which he sings as he enters, or which is played at that precise moment by the orchestra. "Music plays so great a part in the Turkish shadow-plays that they are almost operas," says Madge Anderson in "The Heroes of the Puppet Stage." The inimitable Karaguez knows the musical themes of all the other characters in the plays well enough to satirize or parody them, and thus to invite laughter.

And in Europe

WHEN LUCREZIA BORGIA was married to Don Alfonzo d'Este, a grand ballet for dolls was given for her

(*Continued on Page* 333)

A marionette performance of "Faust," as given in modern style in Germany

Stravinsky's "Petrouchka" in a marionette performance with figures three feet high, as produced by Robert Bromley

A WANDERING SPRITE

HELEN L. CRAMM

Grade 3½.

Tempo di Mazurka M. M. ♩ = 144

p

To Coda

A

mf

f

p

f

poco rall.

D.C. *ff* *

TRIO

f

p

f

mp

poco rall.

p

D.C.

CODA

f

cresc. ed accel.

ff

*From here go back to the beginning, and play to *A*; then play *Trio*.

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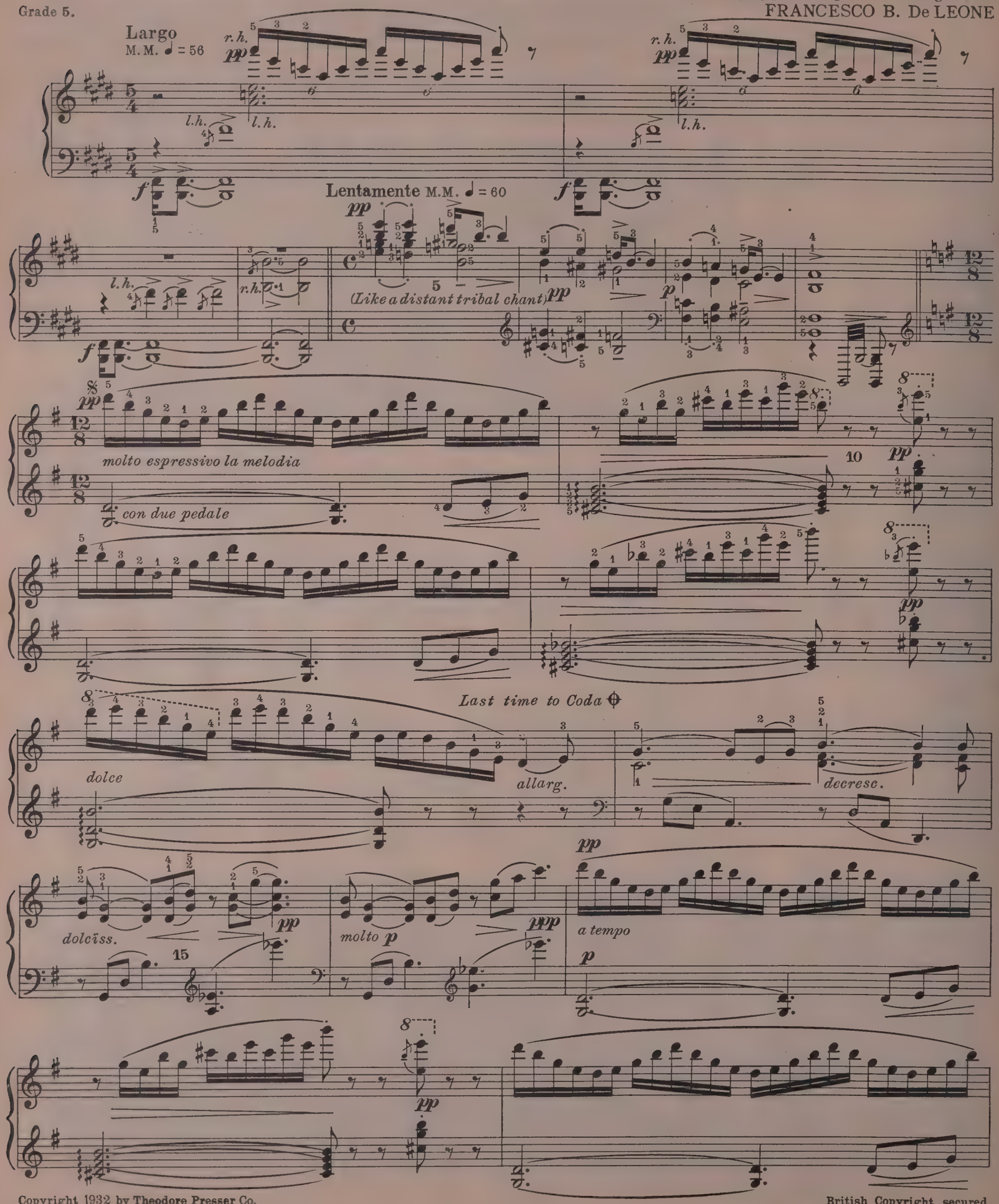
SUNRISE

This lovely descriptive piece depicts an early morning scene as a tribe of Indians begin a migration to a new camping place along the "Old Portage Trail".

Grade 5.

FRANCESCO B. De LEONE



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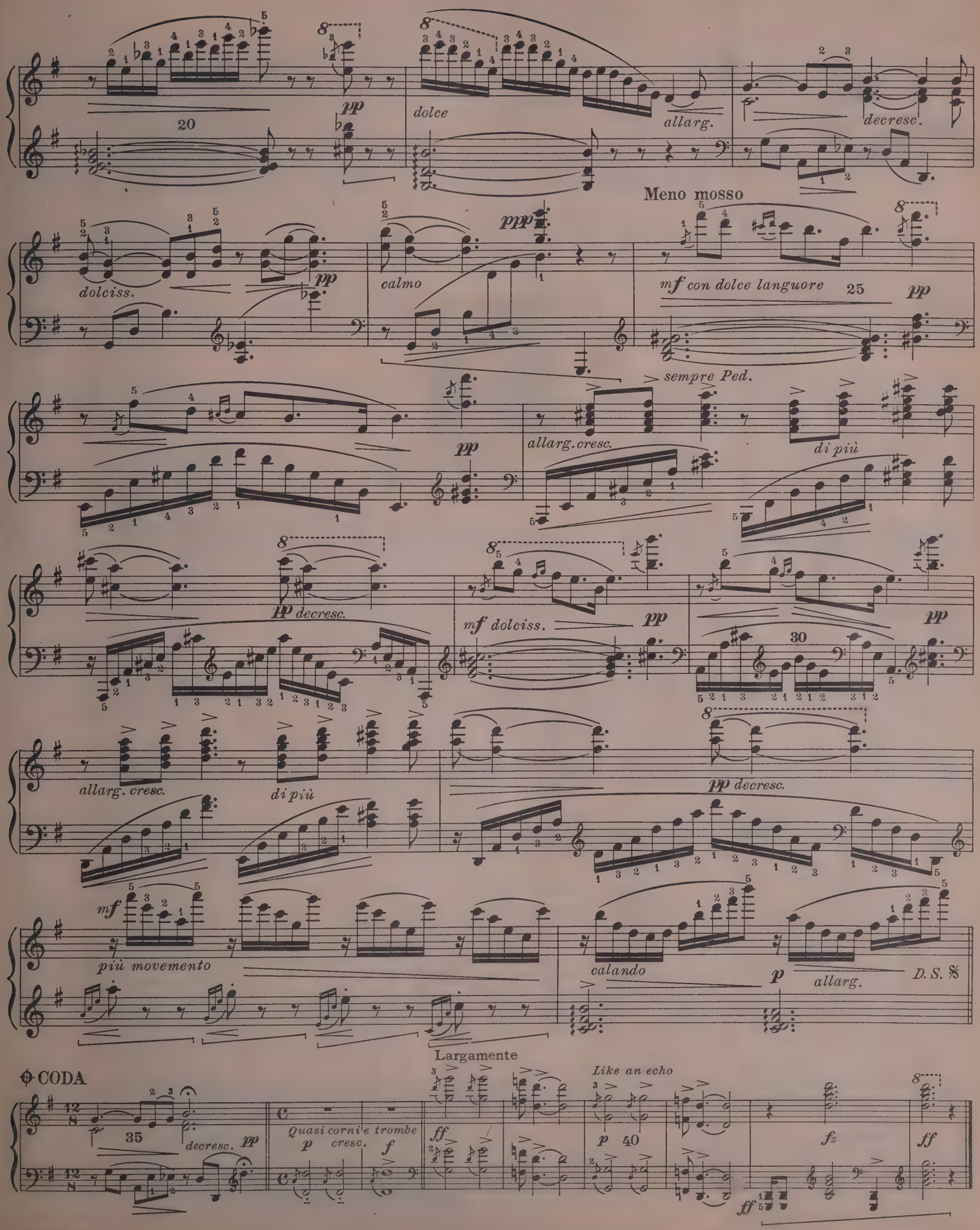
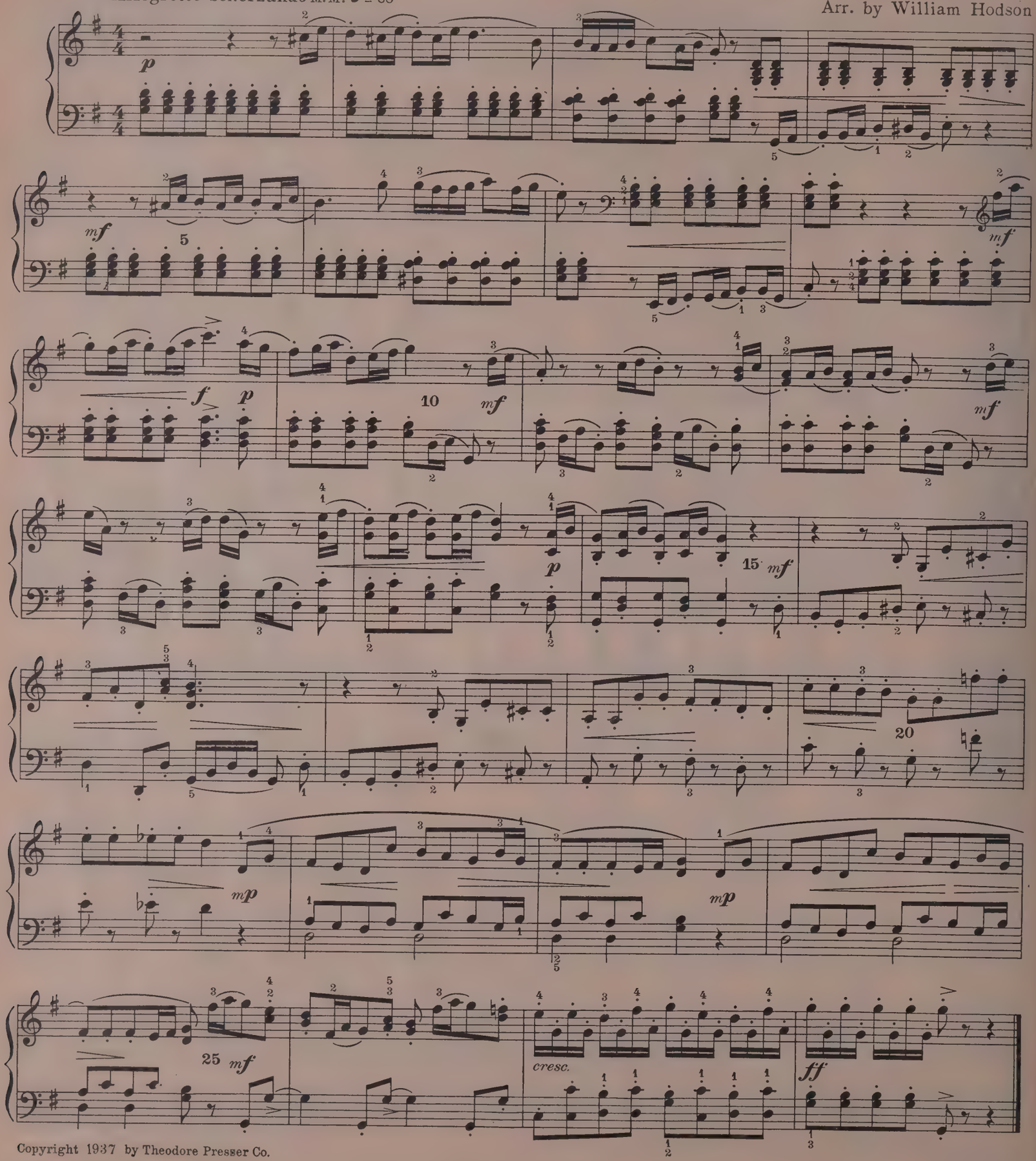

20
pp
dolce
allarg.
decresc.
Meno mosso
dolciss.
pp
ppp
calmo
mf con dolce languore
25
pp
sempre Ped.
pp
allarg. cresc.
di più
pp decresc.
mf dolciss.
pp
30
pp
allarg. cresc.
di più
pp decresc.
mf
più movemento
calando
p
allarg.
D. S. 𝄋
Largamente
CODA
35
decresc.
pp
Quasi corni e trombe
p
cresc.
f
ff
Like an echo
p
40
fz
ff
ff

THE METRONOME
FROM THE EIGHTH SYMPHONY

Beethoven was at first so amused with the new time measuring device of Maelzel that he improvised a sprightly round which was later used as the motive for the second movement of his "Eighth Symphony", from which this arrangement was made. His friendship for Maelzel became very close but was unfortunately marred by many bitter quarrels. Maelzel finally came to America and was buried in the city of Philadelphia. Grade 3½.

Allegretto scherzando M.M. ♩ = 88

L. van BEETHOVEN
Arr. by William Hodson



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THE CLOWN

HUMORESQUE

CARL WILHELM KERN, Op. 192, No. 1

Grade 2½.

Allegro M. M. ♩ = 138

Clown laughs

mf *cresc.* *l.h.* *f*

Clown plays the fiddle

Meno mosso M. M. ♩ = 116

p *rit.* *a tempo* *mf* *pp*

Bass drum

Tempo I

p *mf*

laughs

l.h. *f* *p* *rit.* *mf* *a tempo*

Clown jumps

Meno mosso

cresc. *f*

rit. *mf* *a tempo*

disappears

p calmato *morendo*

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WINDMILLS

BERNARD WAGNESS

Thousands of teachers in various parts of the country have heard Mr. Wagness play this composition and will be glad to see it.

Grade 4. **Allegretto con moto** M.M. ♩=138

sempre legato

p *f* *Ped. simile*

pochetto ritard. *a tempo*

mp

Last time to Coda

calando *pp*

a tempo

p giojoso *poco a poco* *cresc.* *Ped. simile*

f *allargando espressivo* *rall.* *a tempo* *p* *poco a* *Ped. simile*

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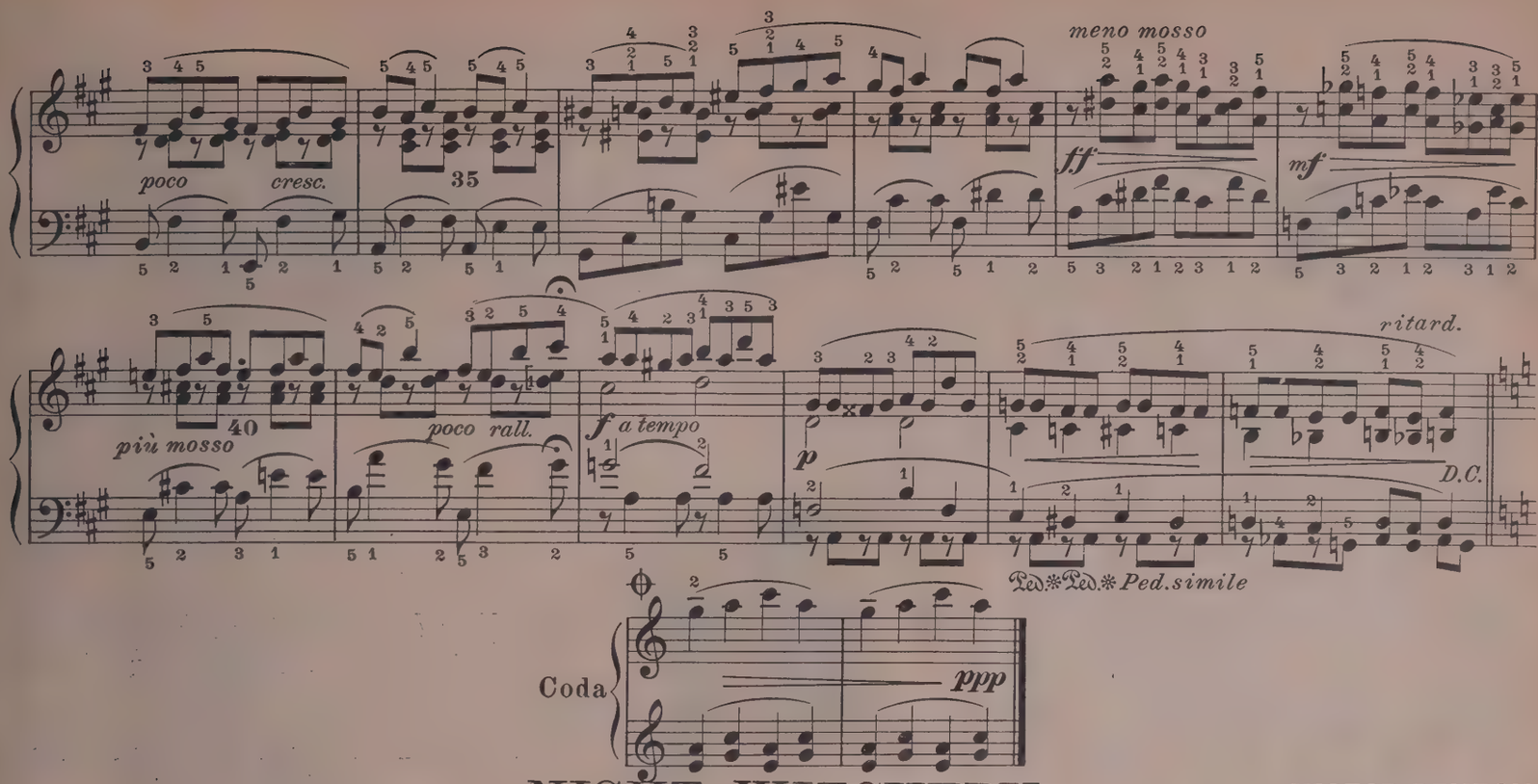
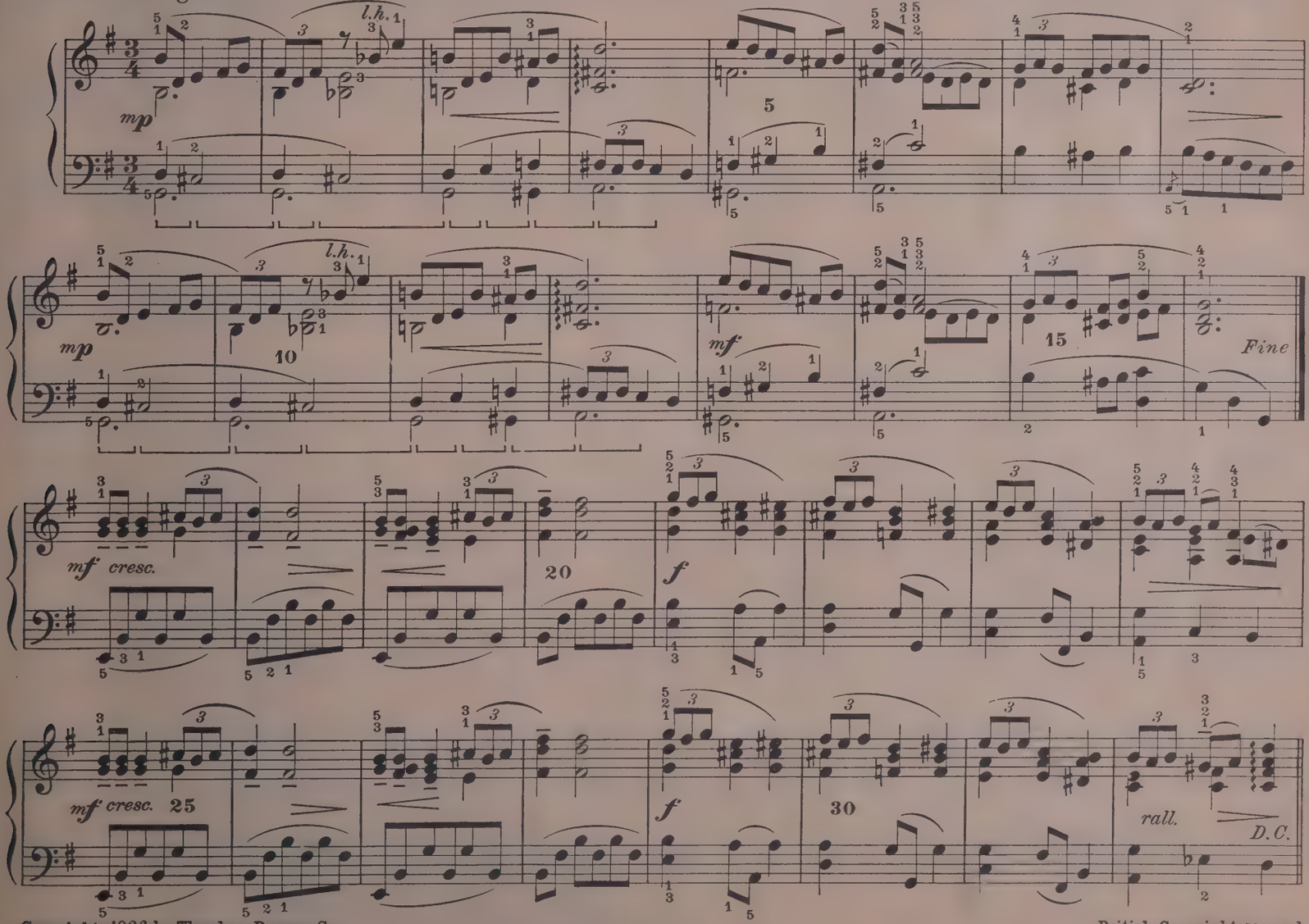


NIGHT WITCHERY

VICTOR RENTON

Victor Renton has never written a lovelier theme than this. It should be played with a floating quality suggestive of the swaying of night winds.

Grade 3½. **Allegretto con sentimento** M.M. ♩ = 66



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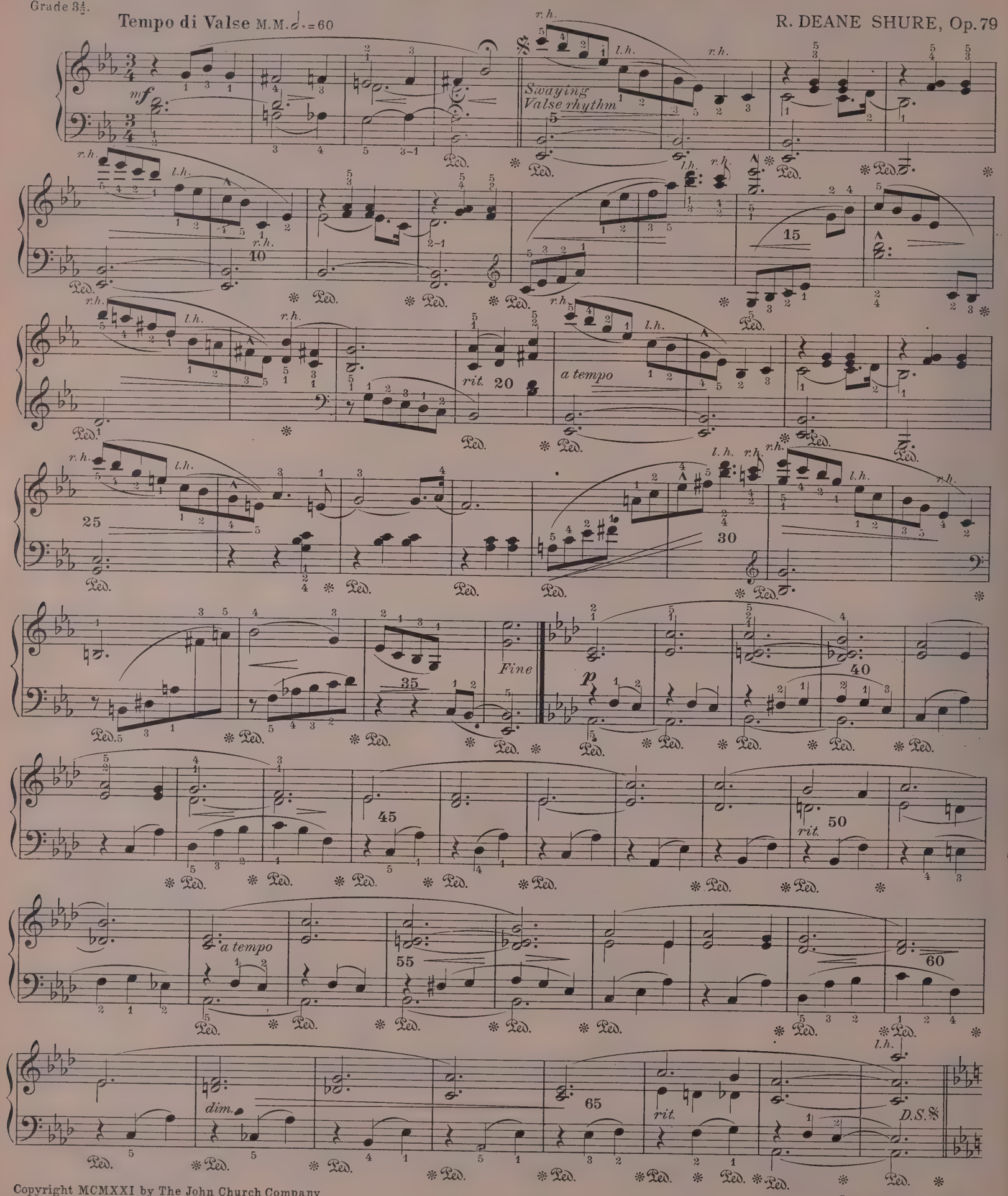
FLICKERING SHADOWS

Grade 3½.

Tempo di Valse M.M. 𝅗𝅥. = 60

R. DEANE SHURE, Op. 79



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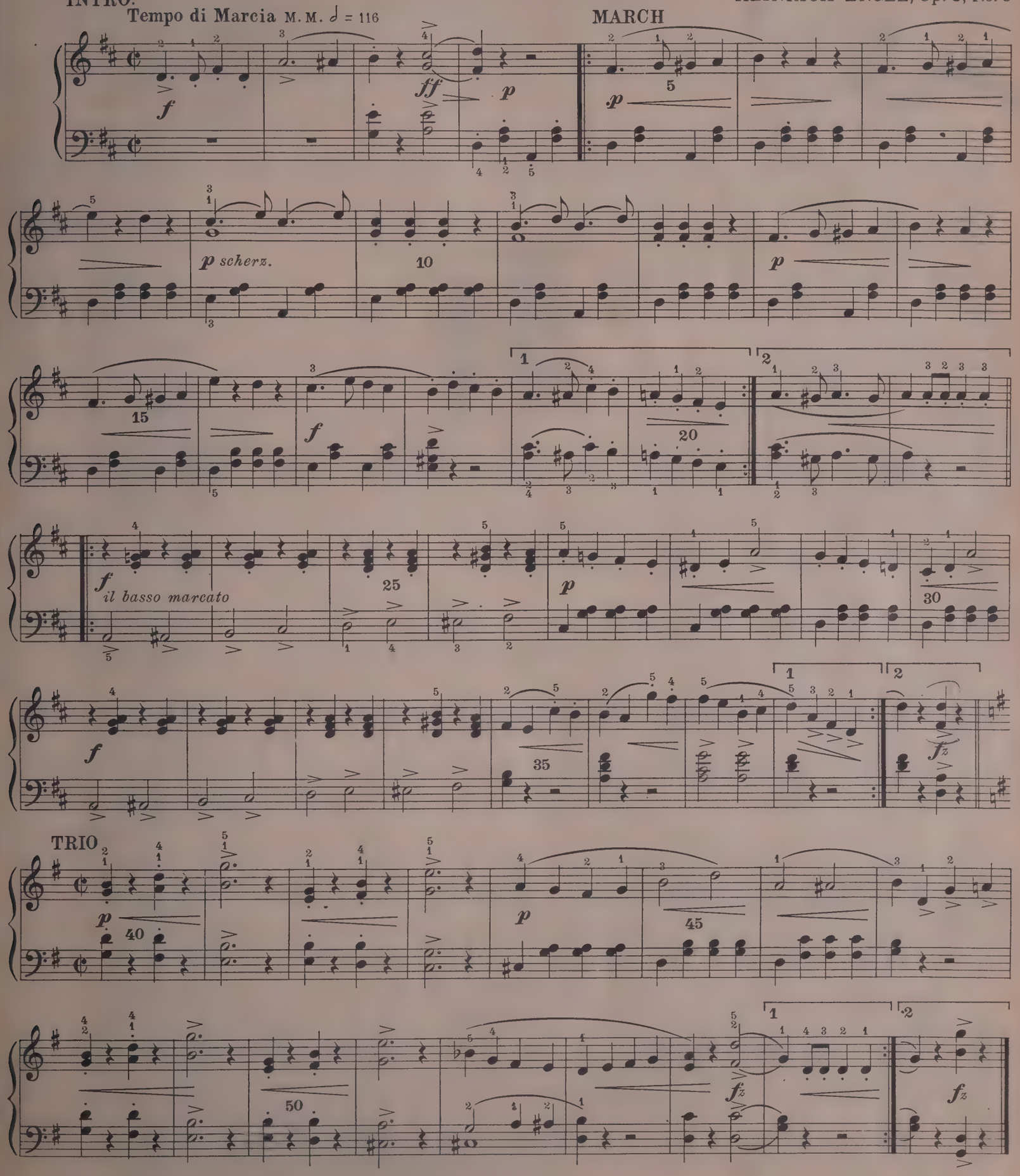
THE LITTLE DRUM MAJOR

Grade 2.

MARCH

HEINRICH ENGEL, Op. 3, No. 5



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MASTER WORKS

GAVOTTE

From the Third English Suite

JOHANN SEBASTIAN BACH

This *Gavotte* from the "Third English Suite" is one of the most widely heard compositions of the master. It is part of a series of suites written at Cothen between 1717 and 1723 when Bach was conducting the court orchestra of Prince Leopold of Anhalt, who was himself a musician and played the viola di gamba in Bach's orchestra.

Learn this piece so that you can play it several metronome marks faster than the marking given, then drop back to the mark so that there will be no "hurry" in your performance.

Concert arr. by RICHARD BURMEISTER

Allegro con spirito M.M. 𝅗𝅥 = 92

Grade 6.

f — *la seconda volta* — *p* — *cresc.* — *f* — *p* — *cresc.* — *mf* — *cresc.* — *f* — *più f*

TRIO (Musette)

L'istesso tempo

sf *p* — *sf* *Fine* — *lunga* — *l.h.* — *sempre pp leggierissimo*

Ped. *una corda* Both pedals to be held through the whole Trio.

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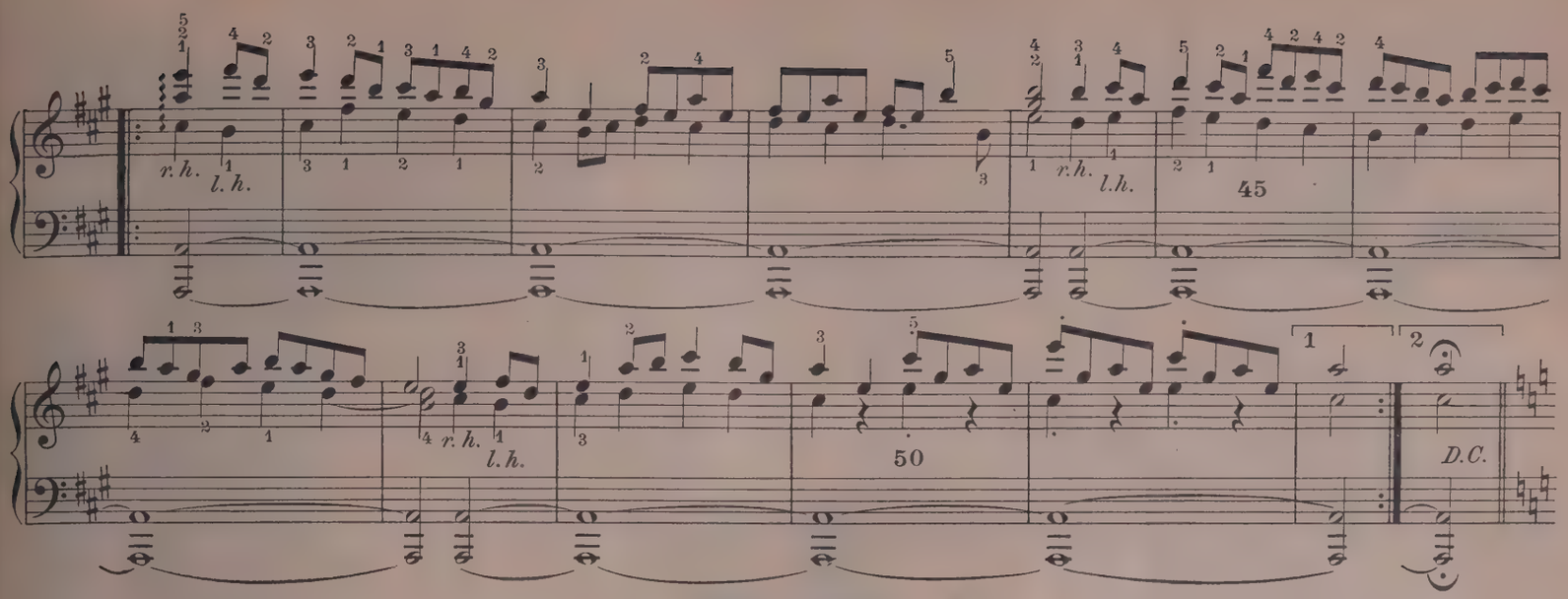


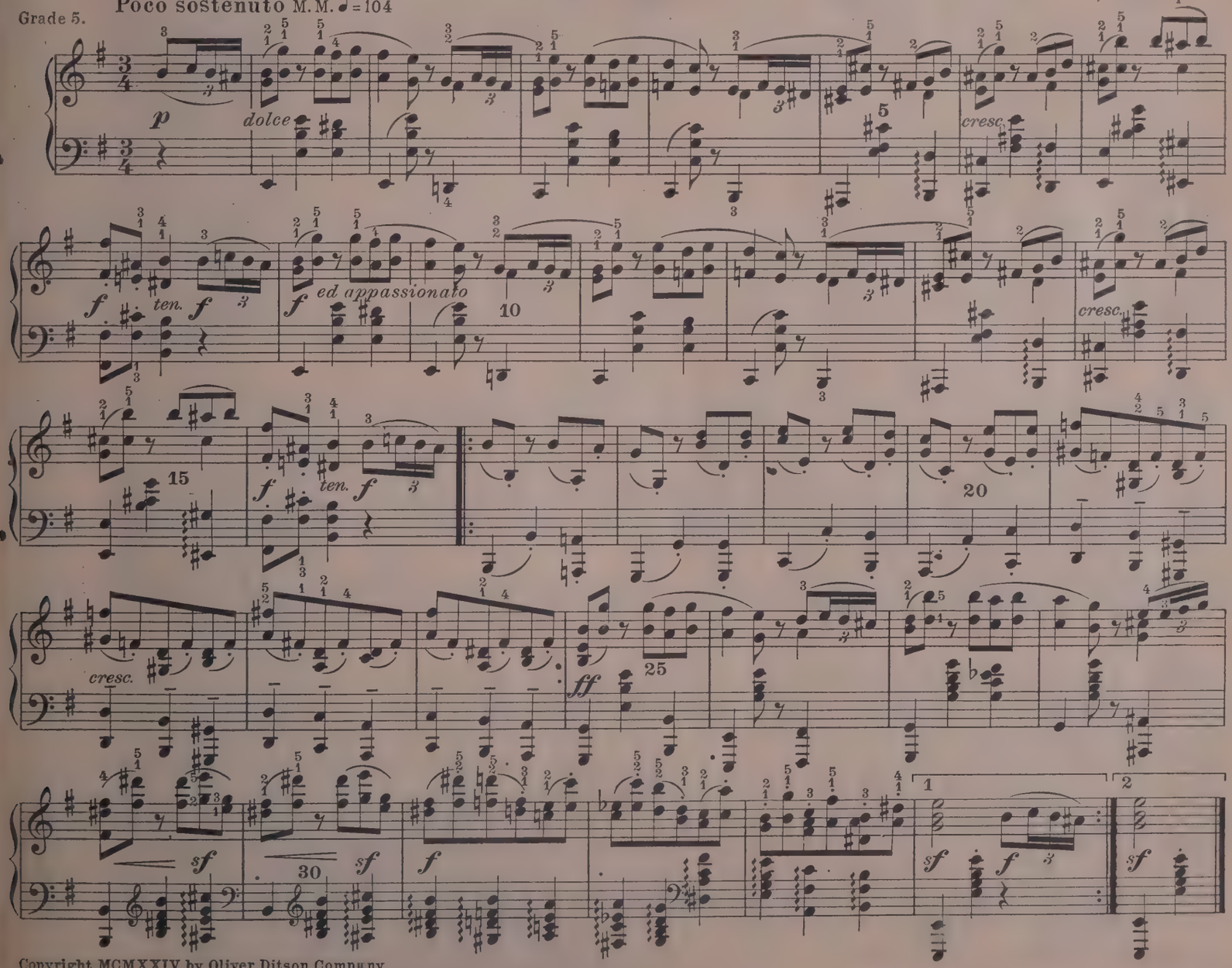
WALTZ

Brahms had a great love for the *waltz* as is indicated by his very close association with Johann Strauss, the younger, whose genius he greatly admired. This concert arrangement by the famous Liszt pupil, Richard Burmeister, is one of six waltzes from the Opus 39. Though less widely known than the *Waltz in A♭* it is none the less interesting.

BRAHMS - BURMEISTER, from Op. 39

Grade 5.

Poco sostenuto M.M. ♩=104



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DEAR LITTLE MOTHER WITH SILVER HAIR

Little Welsh Mother

Poem and Music by
MARGERY WATKINS

Moderato

p

* Dear lit - tle moth - er with sil - ver hair, Wait - ing at home for me,

Ped. Ped. Ped. Ped. Ped. Ped.

Lean from your win-dow and look once more O - ver the sul - len sea. O - ver the sea I am

mf

all a - lone, Wear - y and worn and cold; Dear lit-tle moth - er, lean out far Give me your hand to

p poco rit. l.h. poco rit.

hold. Dear lit-tle moth-er with wrin-kled hands, Fold them to-geth-er for

a tempo rit. molto a tempo mf a tempo l.h.

me. God will be kind - er to you, I know, *Moth - ers are an - gels, you

*When appropriate the singer may use the words "Little Welsh mother," "Little Scotch mother," "Dear Scottish mother," "Dear Irish mother," "Dear English mother," "Dear German mother," etc.

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see! Put out your can-dle and kneel once more There in the moon's clear light;

Dear lit-tle moth-er, make me a prayer— May-be I'll need it to-night.

IF WITH ALL YOUR HEARTS

J. E. ROBERTS

Andante

If with all your hearts ye tru-ly

seek Me, Ye shall ev-er sure-ly find Me, Thus saith our God. If with all your

hearts ye tru-ly seek Me, Ye shall ev-er sure-ly find Me, Thus saith our God, Thus saith our

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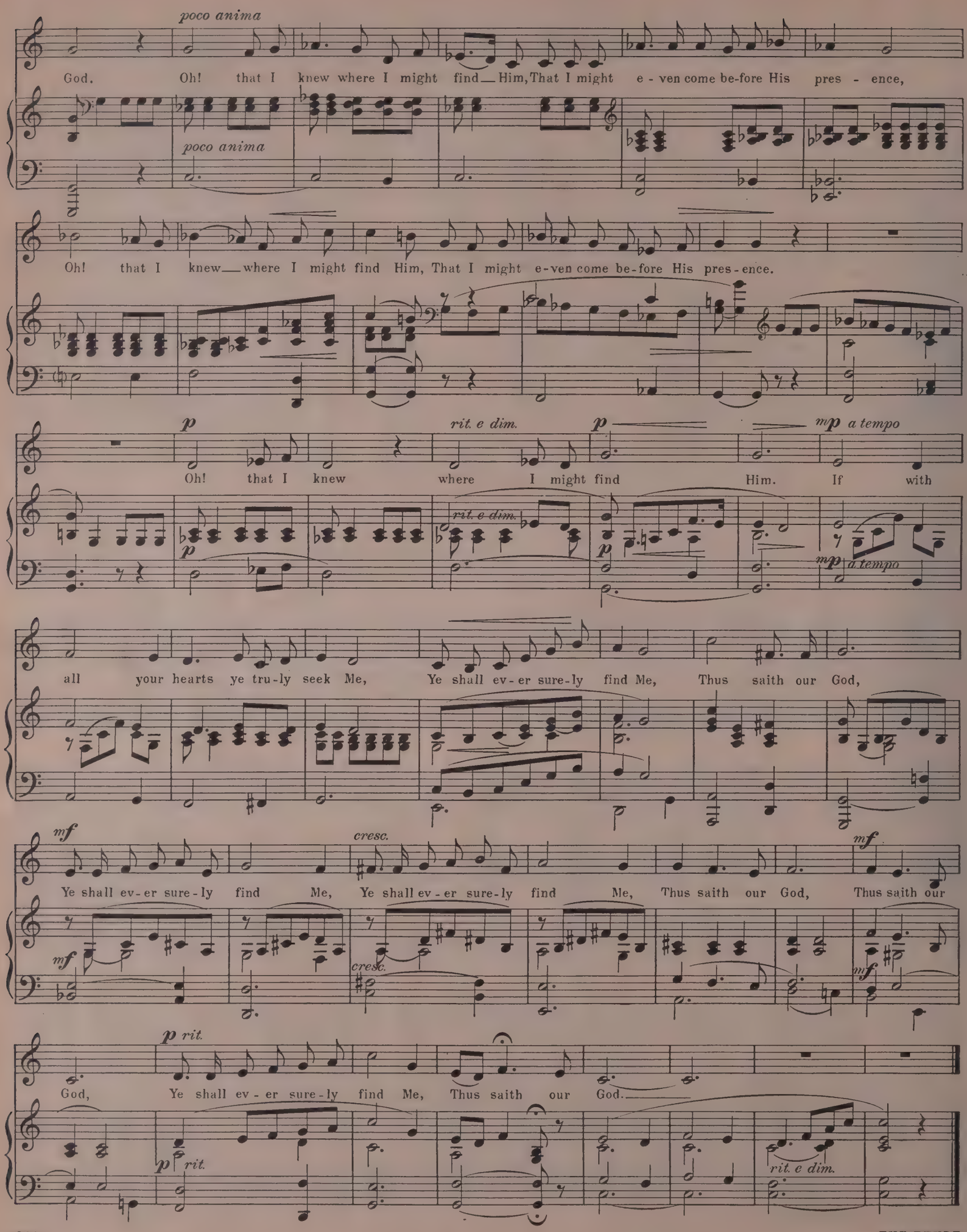
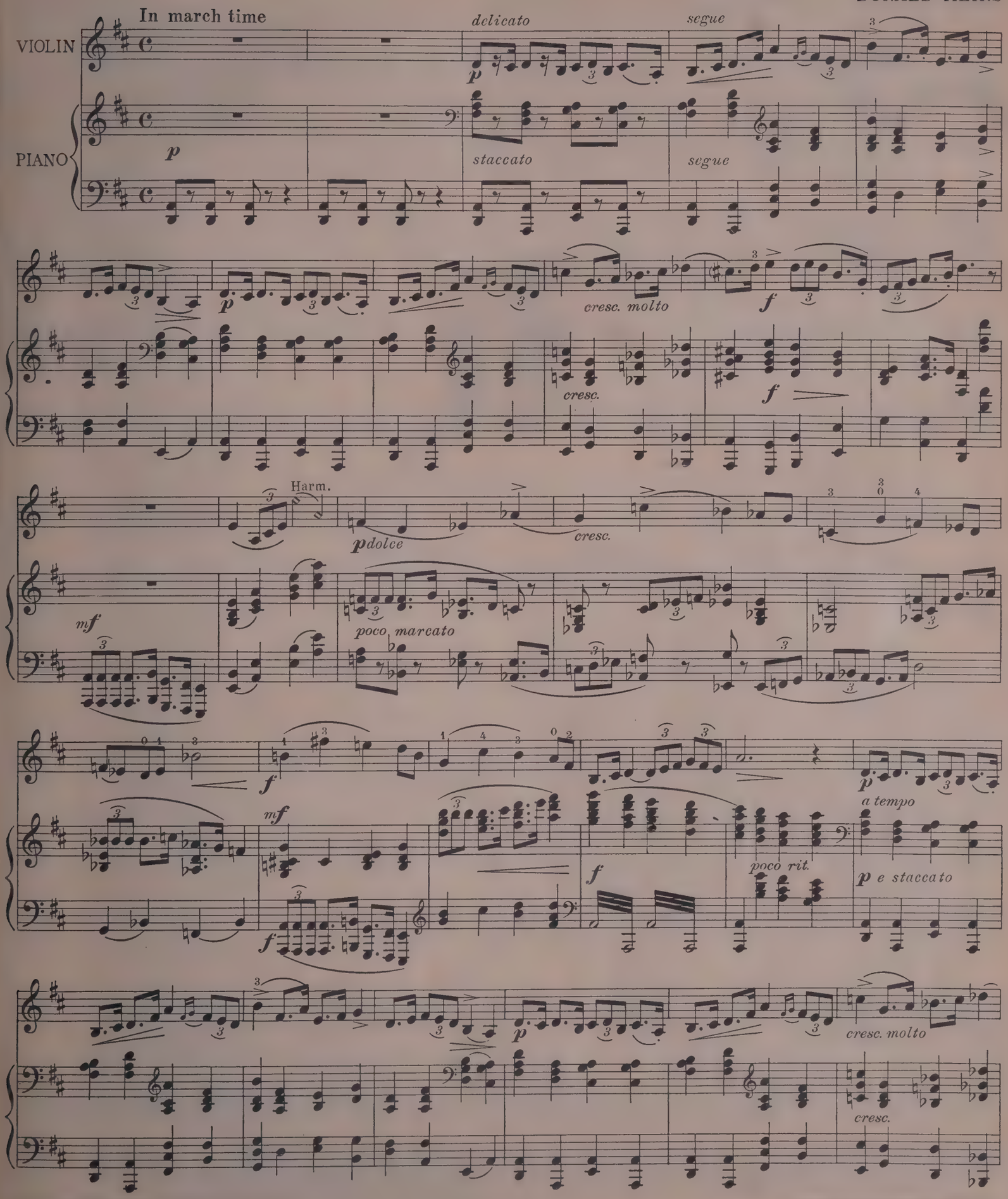

poco anima
God. Oh! that I knew where I might find—Him, That I might e-ven come be-fore His pres-ence,
poco anima
Oh! that I knew—where I might find Him, That I might e-ven come be-fore His pres-ence.
p
rit. e dim.
p
mp a tempo
Oh! that I knew where I might find Him. If with
rit. e dim.
p
p
mp a tempo
all your hearts ye tru-ly seek Me, Ye shall ev-er sure-ly find Me, Thus saith our God,
mf
cresc.
mf
Ye shall ev-er sure-ly find Me, Ye shall ev-er sure-ly find Me, Thus saith our God, Thus saith our
mf
cresc.
mf
p rit.
God, Ye shall ev-er sure-ly find Me, Thus saith our God.
p rit.
rit. e dim.

PUPPETS' DANCE

DONALD HEINS



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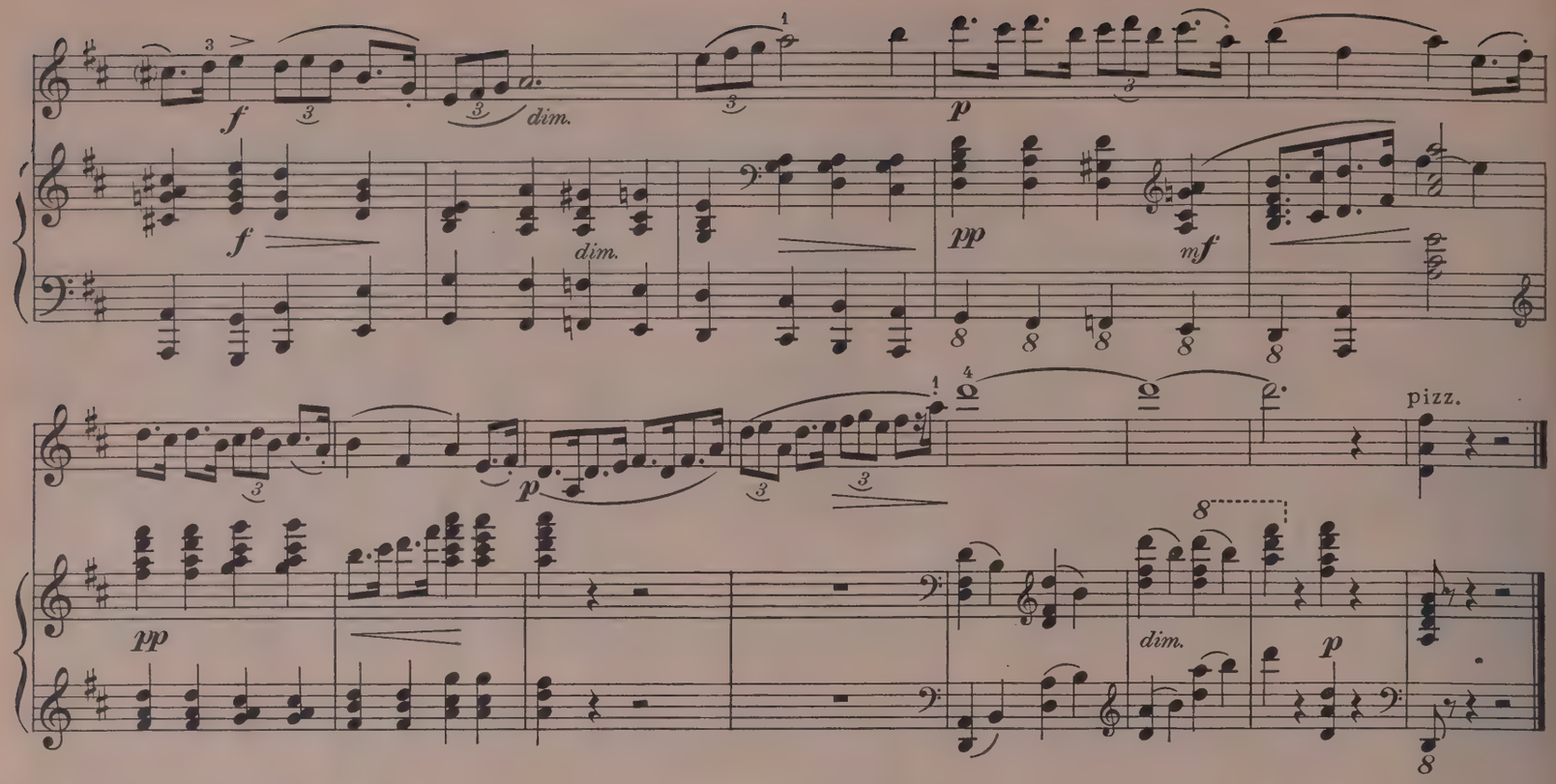
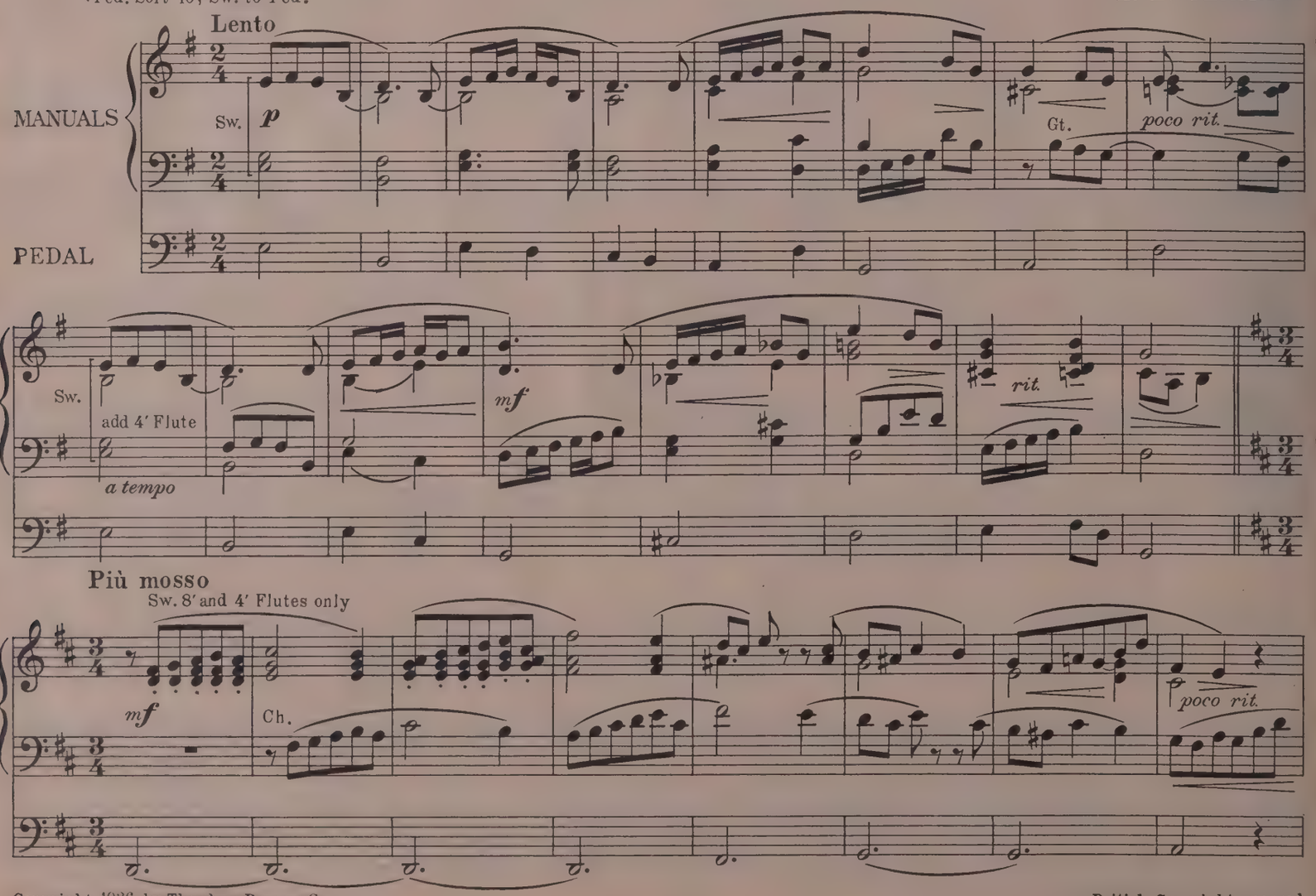


Prepare
- Sw. 8′ Flutes and Strings
- Gt. Soft 8′ Flute
- Ch. Oboe and Tremolo
- Ped. Soft 16′, Sw. to Ped.

A PRAYER

L. E. YEAMANS



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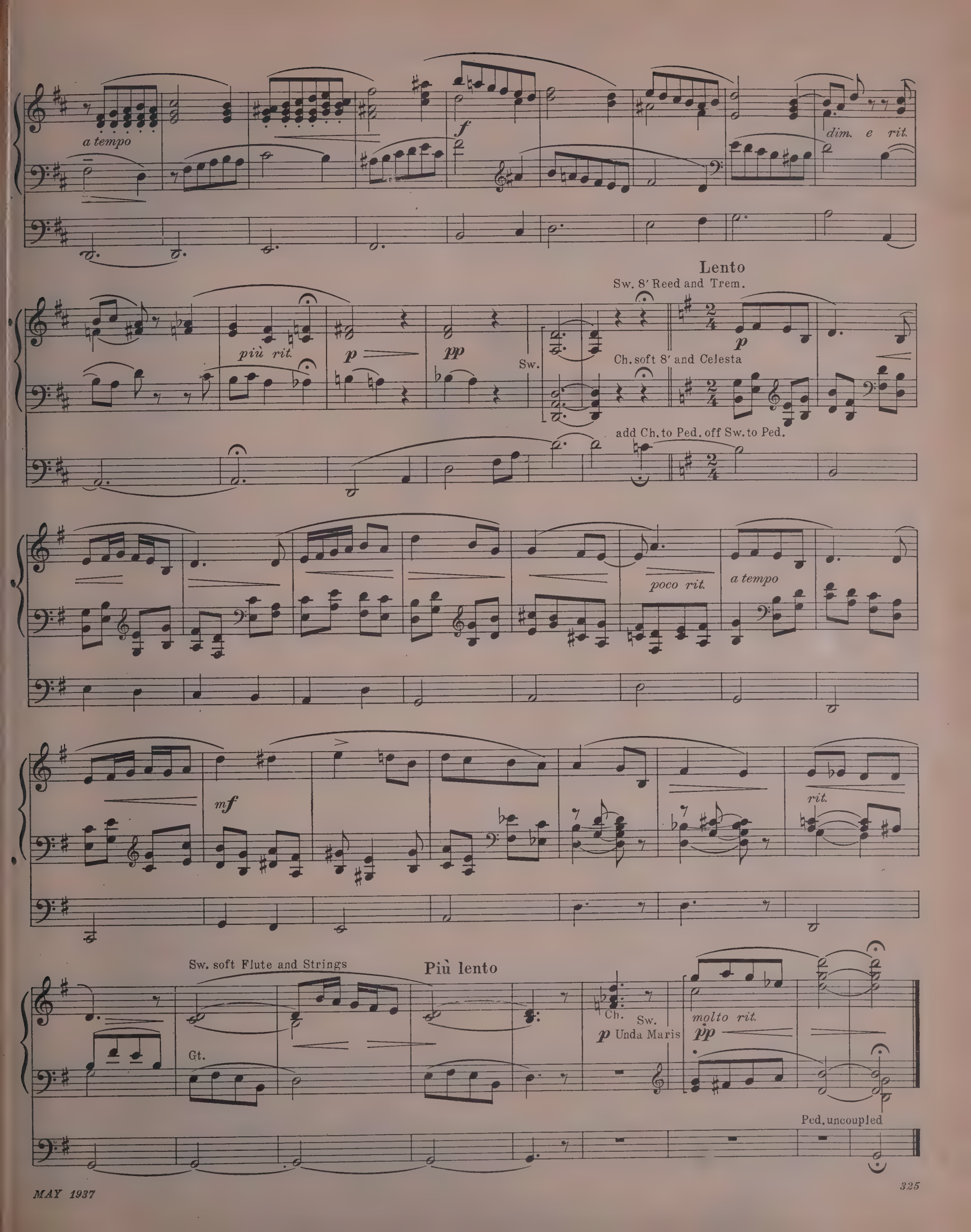
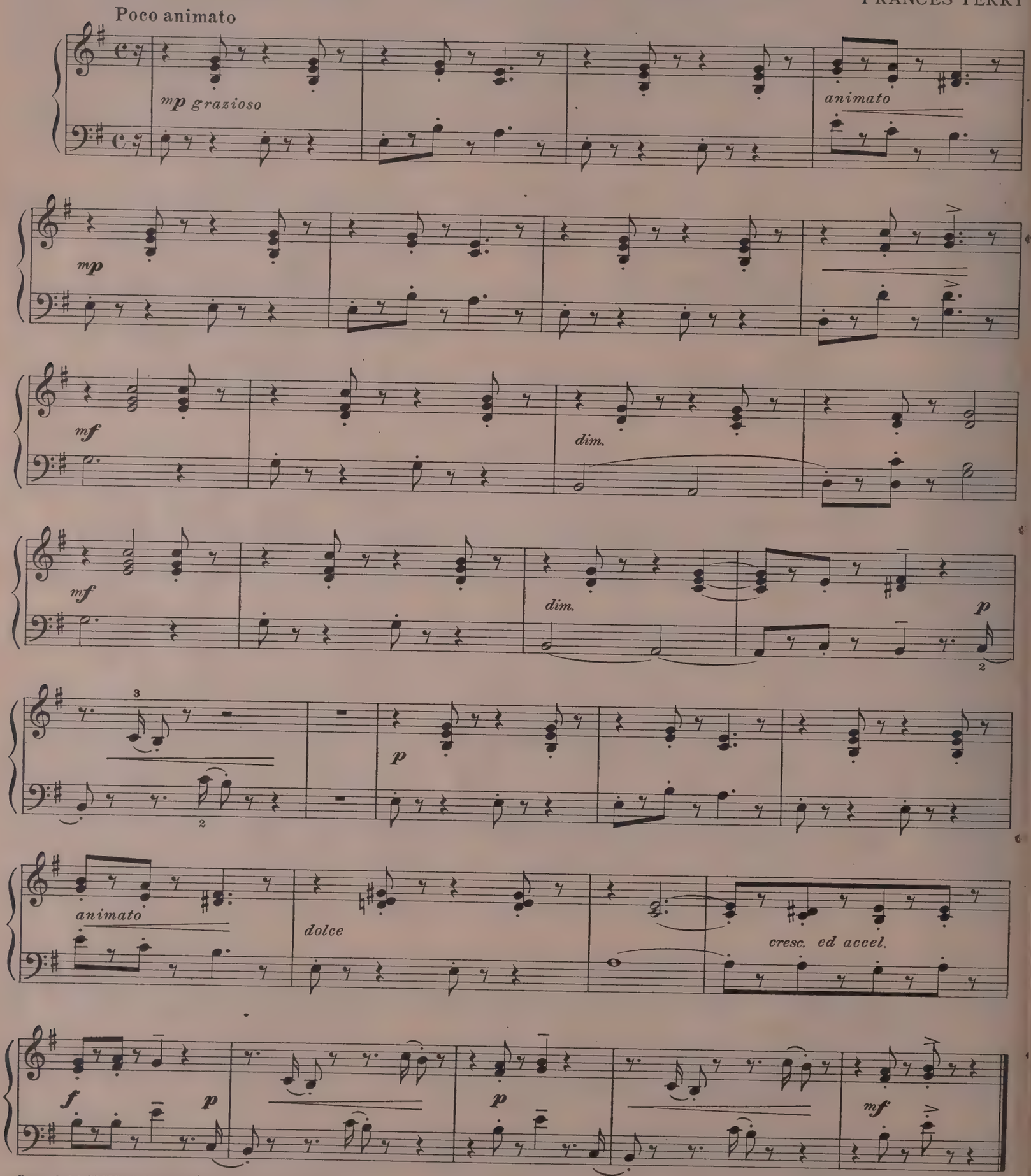

a tempo
f
dim. e rit.
Lento
Sw. 8′ Reed and Trem.
più rit.
p
pp
Sw.
p
Ch. soft 8′ and Celesta
add Ch. to Ped. off Sw. to Ped.
poco rit.
a tempo
mf
rit.
Sw. soft Flute and Strings
Più lento
Gt.
Ch.
Sw.
p Unda Maris
molto rit.
pp
Ped. uncoupled

MAY DAY DANCE

SECONDO

FRANCES TERRY



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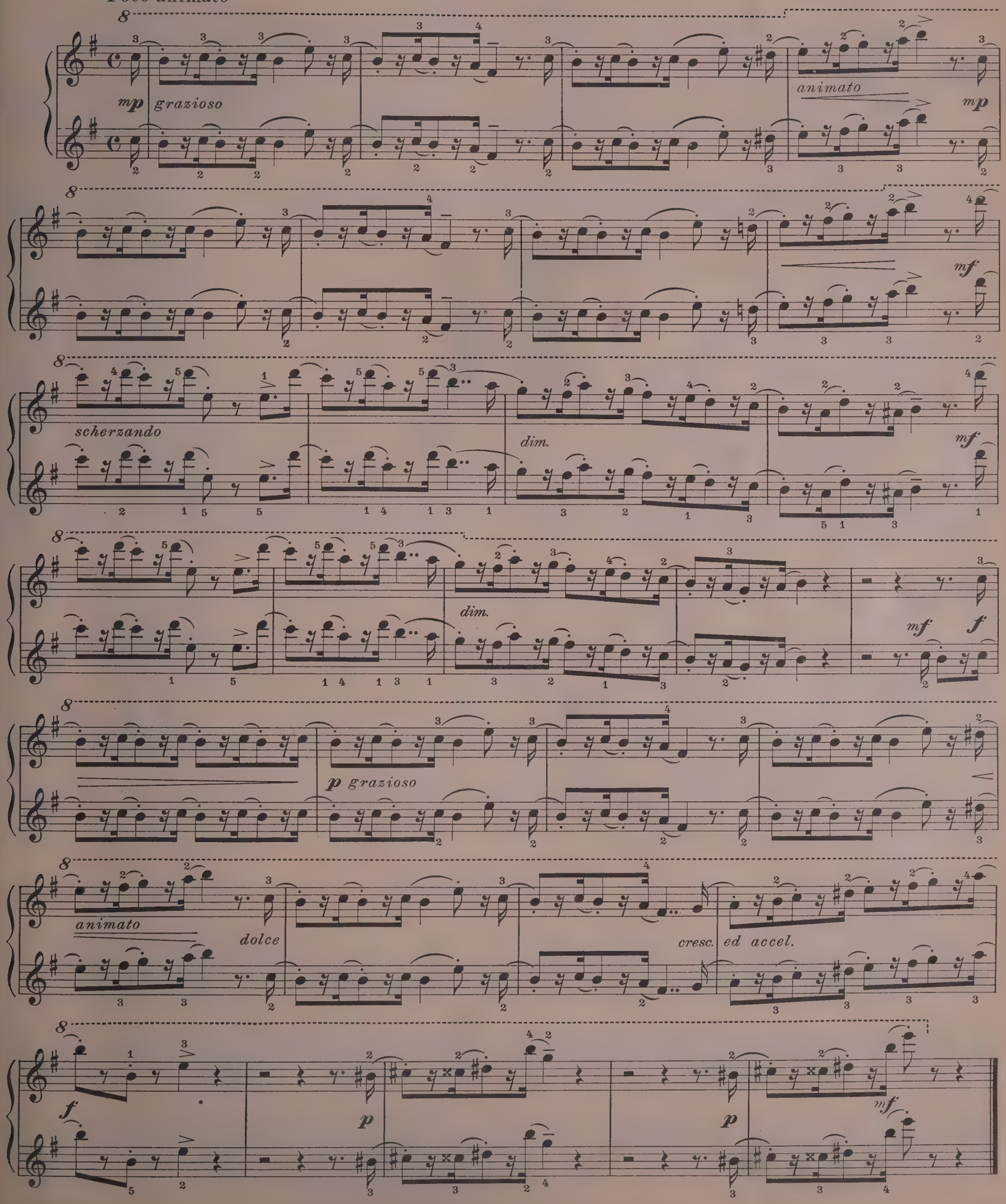
MAY DAY DANCE

PRIMO

FRANCES TERRY



FIRST WALTZ

FRANZ SCHUBERT
(Austria, 1797 - 1828)

Moderato M.M. ♩ = 116

1st Violin

Piano

VIOLIN OBBLIGATO

FIRST WALTZ

FRANZ SCHUBERT

Moderato

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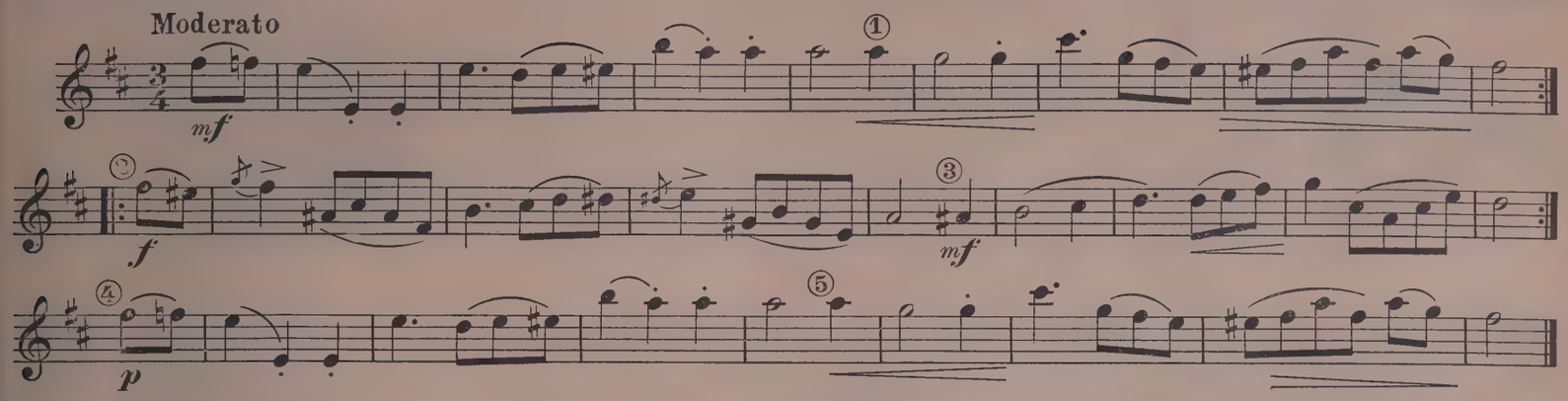
1st B♭ CLARINET

FIRST WALTZ

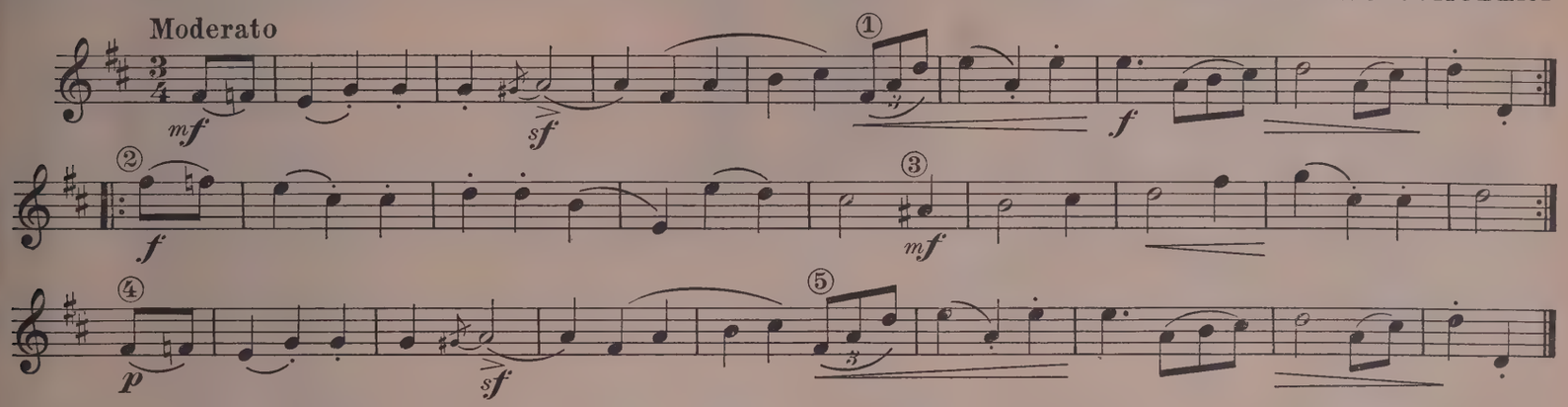
FRANZ SCHUBERT



B♭ TENOR SAXOPHONE

FIRST WALTZ

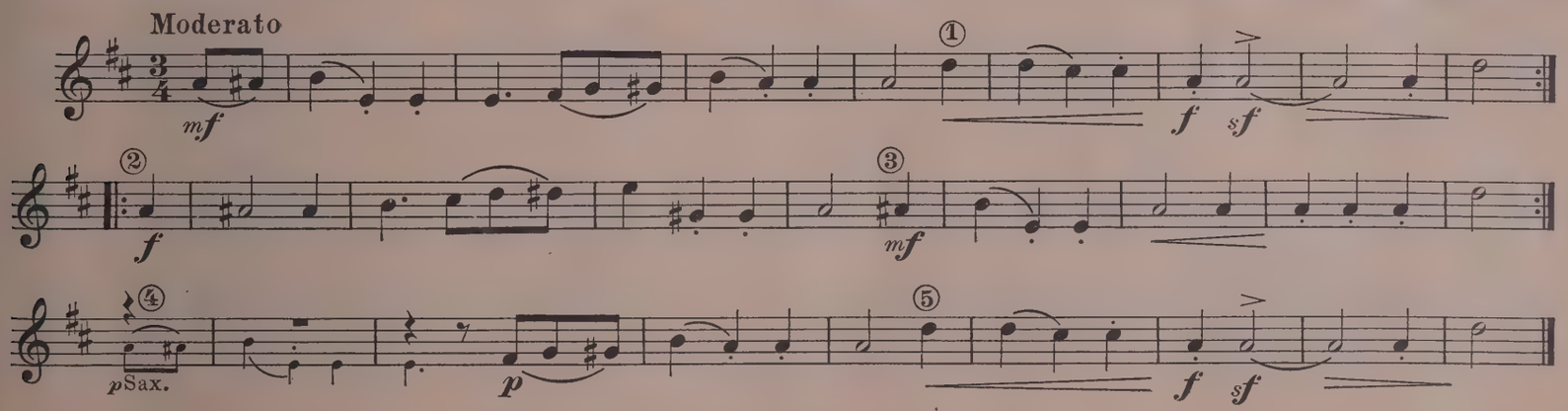
FRANZ SCHUBERT



1st B♭ TRUMPET

FIRST WALTZ

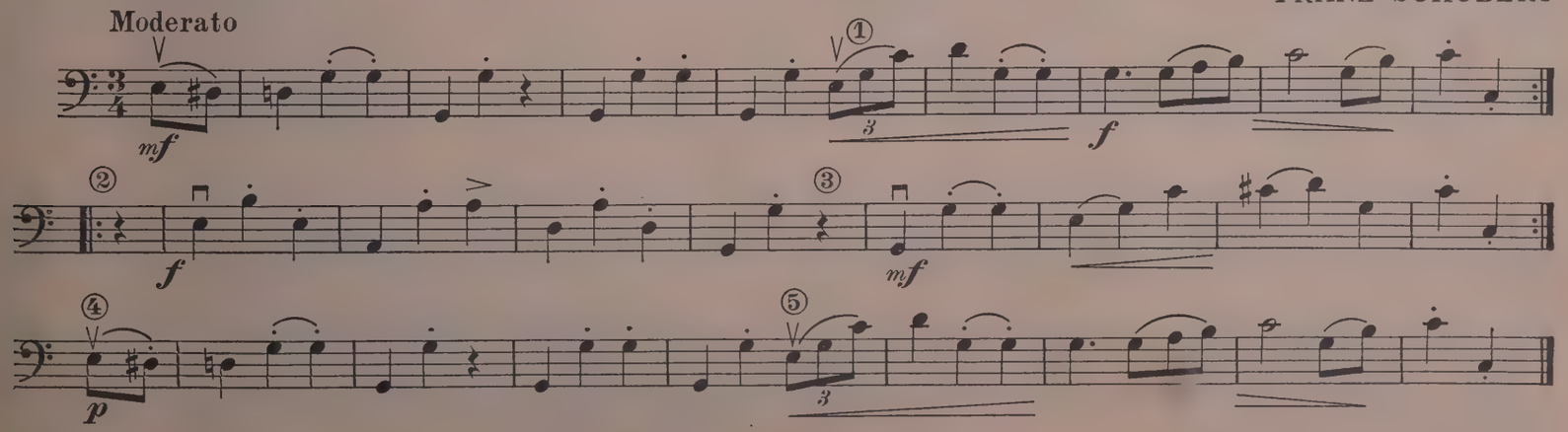
FRANZ SCHUBERT



CELLO or TROMBONE

FIRST WALTZ

FRANZ SCHUBERT



Grade 1½.

TROMBONE SAMMY

CYRUS S. MALLARD

Lively M.M. ♩ = 120

p *rit.* *mf* *a tempo*

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Grade 2.

JOHNNY-JUMP-UP

ALEXANDER BENNETT

Lightly M.M. ♩ = 104

mf *p* *mf* *f* *pp* *mf* *f* *pp* *mf* *p* *pp* *retard* *a tempo* *mf*

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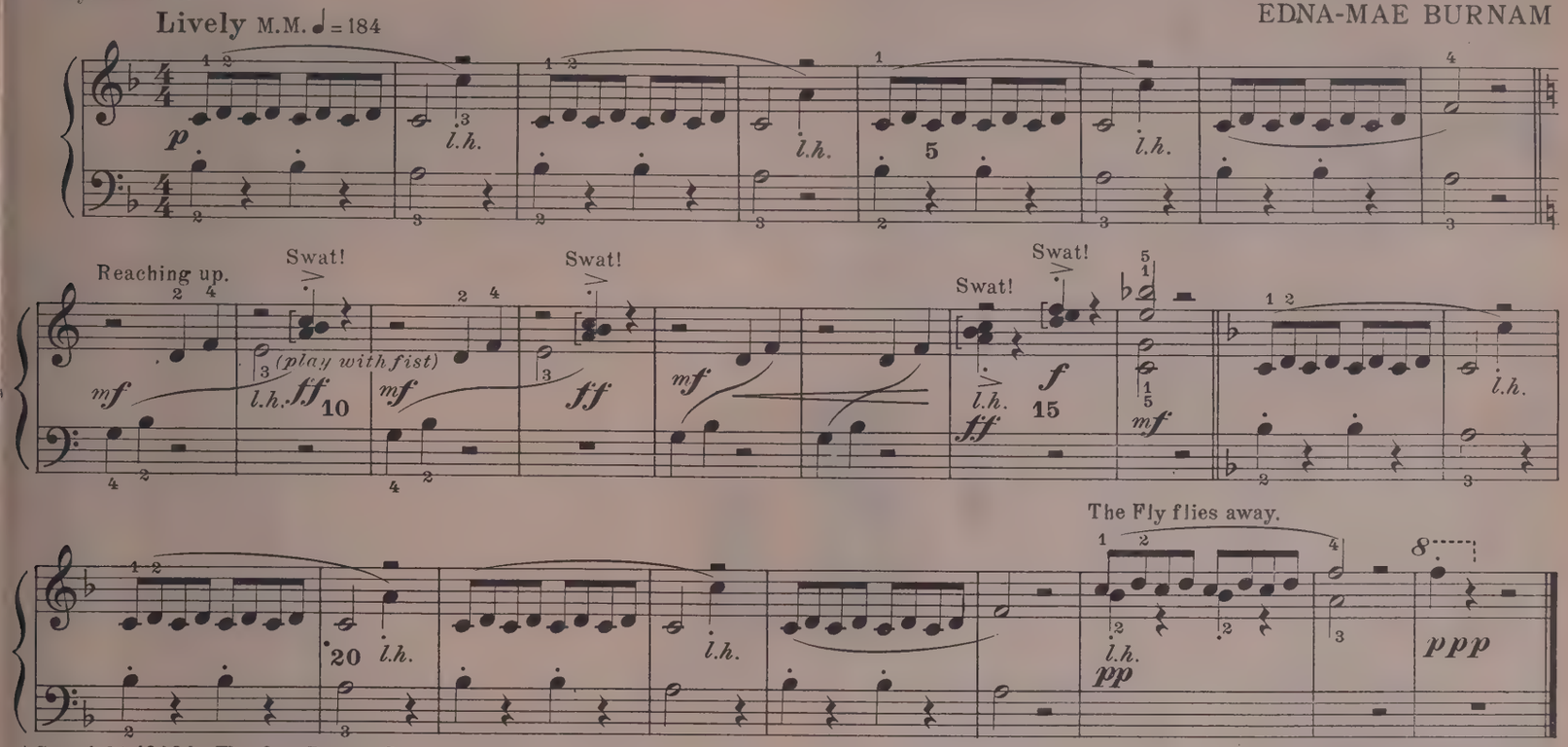
AFTER A FLY

Story: A fly is buzzing around the room. A little boy tries to swat the fly four times, but each time he misses. The fly buzzes about and finally flies away. Grade 2.

EDNA-MAE BURNAM



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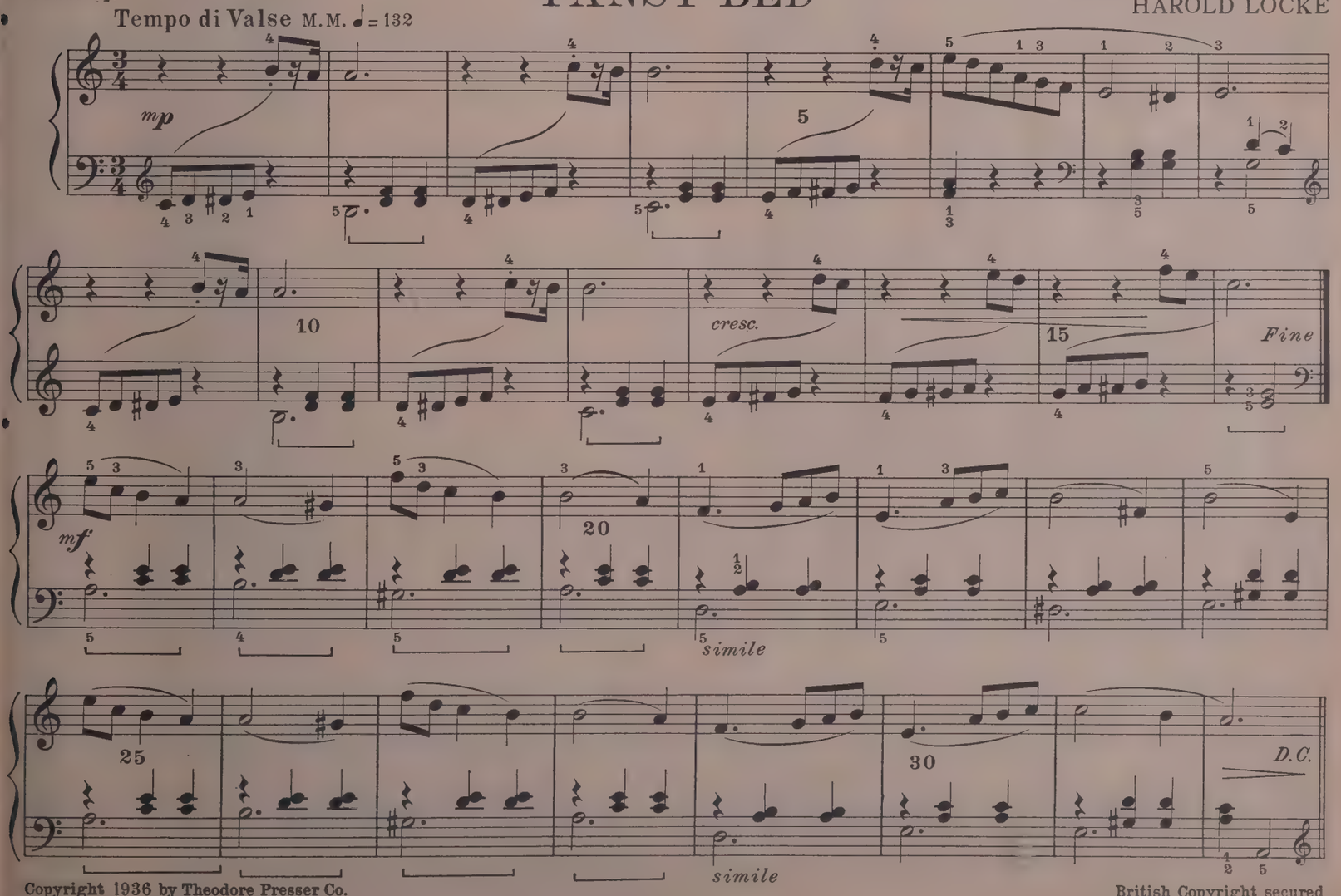
PANSY BED

Grade 2½.

HAROLD LOCKE



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INDIAN MARCH

Grade 1½. Moderato M. M. ♩=138

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LONDON TOWN

Grade 2½. Joyously M. M. ♩=108

LOUISE CHRISTINE REBE

Pray which is the way to Lon-don Town? I must be there to-night. O, walk a hun-dred miles and turn to left and then to right; Then straight as a line and then zig-zag, Then up the hill and down, Walk quick and in six months you'll be Not far from Lon-don Town.

slower legato

faster

a tempo

rit.

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Music for the Marionette Theater

(*Continued from Page* 308)

at Bologna. In 1670 "Il Girello" was written by Jacopo Melani and A. Stradella for marionettes, and produced in Florence. It was a burlesqued musical drama. In 1679, marionettes came to the Adriatic in an orthodox *drama per musica* by Francesco Antonio Pistochini, called "Il Leandro." In 1680 "Damira Placata," a marionette opera by Marc' Antonio Ziani, was given in Venice. Then, in 1681, K. Antonio dal Gaudio set "L'Ulisse in Feacia" to music for marionettes. When the marionette opera finally appeared in Paris, according to W. J. Lawrence, it was done with scenery, ballet and all the adjuncts of a major performance.

Puppet shows have been long common in England. In a Spectator of 1711, a reference is made to Pinkethman, a "motion-maker" in whose scenes the divinities of Olympus ascended and descended to the strains of music. In another puppet play at this time there were "several figures dancing jiggs, sarabands, and country dances." In this case, the music corresponded to the folk dance music of the period.

Folk dance music was used in many cases as the simplest, most easily understood accompaniment to puppet plays. An exact, slow rhythm indicated the commonplace elements of the drama. A still slower rhythm depicted sadness; and a quick, jerky rhythm gave a feeling of satire and fun.

In the German puppet play called "Casperl and the Magic Flute," *Casperl* set out on a journey on which he met and made fun of all the characters in Mozart's opera. Famous operas had a different way of appearing in marionette form, however. Just as the operas of the classic period all had ballet versions in France and Vienna, other musical centers presented them as marionette shows, with well known singers behind the scenes. Mozart's "Bastien and Bastienne" was produced in this fashion in Paris and Brussels, while puppets also enacted the operatic masterpieces of Bellini, Verdi and Rossini, as well as "La Serva Padrona" of Pergolesi.

In Haydn's youth at Vienna, he became greatly attracted to the Italian puppets of one Bernardoni, and wrote for them a marionette opera called "The Devil on Two Sticks." Later, he wrote four marionette operas for Prince Esterhazy at Eisenstadt. "Philemon and Baucis" was a little play with music, given at the celebration honoring the Empress' visit to Esterhazy. Haydn wrote the fourth part of "Genievre" and the parody opera "Dido" for marionettes. Later he composed an overture and entr'acte music for a puppet play entitled "The Desire for Revenge Punished" or "The House That Burned Down." Unfortunately, almost all of this music is now lost. Haydn's "Toy Symphony" is generally supposed to have been inspired by mechanical dancers and actors. At any rate, it has been used extensively as accompanying music for later marionette shows.

Many composers have written short pieces descriptive of marionettes. Gounod's famous *Funeral March of a Marionette,* however, is said to have been inspired by the eccentric gait of an English critic. Gounod's pupils were charmed with his musical fantasy and begged him to put it on paper. Casella wrote his *Pupazetti;* Tschaikowsky had a *March of the Puppets* in his "Nutcracker Suite"; Gennaro Napoli included a marionette piece in his "Children's Scenes"; Ernst Toch composed a witty *Marionetten Tanz* as one of the six parts of his "Bunte Suite, Op. 48" for orchestra; and so it goes.

Jaromir Weinberger, born in 1896 at Prague, wrote an *Overture to a Marionette Play,* for orchestra. George Antheil, our rather rabid American "modernistic" composer, wrote, in 1927-1930, a chamber opera, or ballet, for marionettes, called "Flight." The *Marionette Tanz* from the "Bunte Suite" of Ernst Toch is scored entirely for piano and brass, a combination that suggests the mechanical actor. The same composer has a *Pinocchio Overture,* which was inspired by his reading of a book about Pinocchio to his eight year old daughter. Almost every composer has at some time written something of this sort.

In Lausanne, the Marionette Theater has yearly productions, for which music is composed by Arthur Honegger or Paul Piquet. The American Burrill Phillips composed a ballet called "Princess and Puppet" in which the story is told in a series of *entr'actes* and *dancing tableaux* rather than in a scene of consecutive action. It is puppet music and calls for puppet dancing.

(*Continued on Page* 347)

Bach at Gallipoli

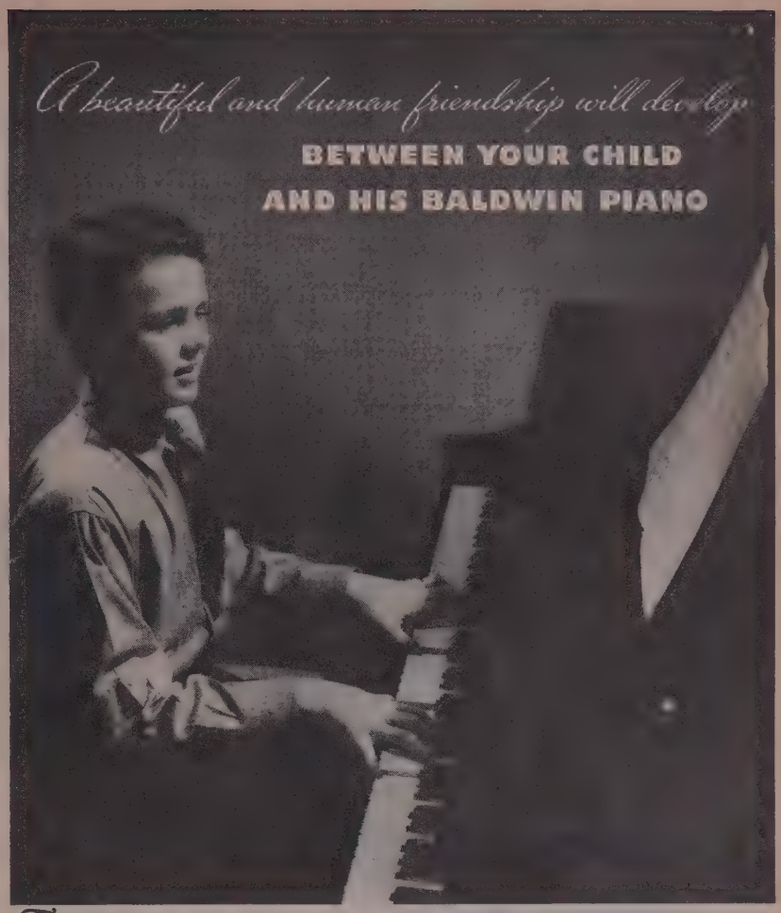
One of the most dramatic musical stories of the great war was that told by James Agate in "Ego" (Gollancz). It has to do with those terrible days during which some of the bravest of British troops were located in the trenches at Gallipoli. The tragedy of war is enhanced by the realization that the music these Englishmen sang was by a simple, peace loving German composer, Johann Sebastian Bach.

"Russell Thorndike, formerly a chorister at St. George's Chapel, Windsor, later becoming head of the Decani, was Queen Victoria's last solo boy. In the process of recollecting his choir-boy days he related an incident that occurred when he was a private serving at Gallipoli. He and four other men were in charge of a machine-gun, with orders to hold their ground at any price. During the fighting a man covered with blood and filth stumbled into the shell-hole. Taking him for a Turk or German—for the Turks were led by German officers—Thorndike and the others pounced upon him. He shouted that he wasn't fighting and turned out to be not only an English officer but head of the Cantoris at St. George's when Thorndike was head of the Decani. This led them to trying to recall the words of anthems and before long they were lustily singing Bach's 'St. Matthew Passion.'

"Presently the order came to fire, and the British Officer said: 'Do you realize that those voices may belong to Germans who sang the "St. Matthew Passion" with us at Windsor when foreign choristers used to be invited? Are we going to *shoot* them?' Thorndike seeing the point, replied: 'Well, we could point the gun upwards!' and apparently did so. He remembers vividly the look that came over the British Officer's face when he realized that the Germans also were pointing their gun upward!"

* * *

"Form is the expression in technique of the unity of the artist's inspiration. It is not in itself significant, but it affects a specially significant presentation of whatever matter it submits."—Lascelles Abercrombie.



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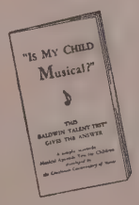

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Ten Commandments for Correct Voice Production

By Pietro Cimini

PIETRO CIMINI
Vocal Pedagogue and Conductor

THESE COMMANDMENTS are intended to give the pupil, at the very beginning, a knowledge of the functional work of the various parts of the vocal apparatus, and the ability to coördinate them, without the complication of too many technical details; to give the student the ability to hear himself, and the knowledge of the physiological principles of sound production. In other words, to enable him to master and control his own instrument.

Without these, even the fortunate ones who are, so to speak, natural born singers, would, in the end, fail. I have known some singers who, barely after reaching one-half of the biblical "three score and ten," were pitifully exhausted, having ruined, with incorrect and unscientific voice production, the precious gift that nature gave them.

The scientific and technical foundation of the principles I am going to formulate is this:

Singing is the amplification of all the elements of sound and rhythm that are contained in the spoken voice. The correct way of obtaining this amplification is the problem that every student of vocal music must solve, and these ten commandments have concentrated the solution of this problem in a few simple rules.

To be sure, the music libraries are weighted under an avalanche of books on voice—good, bad or indifferent. But, generally speaking, the trouble is that they are so overcrowded with a mass of technical details that the poor student, to find his way amongst them, ought to be a biologist, and an expert psychologist.

It is all right for the teacher, but the student needs, especially at the very beginning, when they are more important, a few simple, fundamental ideas.

I put them into these "Ten Commandments," clearly and briefly explained. The principles are not even new; in fact, they are so old as to be often forgotten. They are the principles of the old masters of *Il Bel Canto.*

First Commandment

Before singing, collect yourself; with serene mental poise conceive your sound.

Singing is, first of all, psychological work, then it becomes physiological, then the two blend together. With your mental power you must prepare your vocal apparatus to be ready for the emission of sound. You must use your determination and will power to compel the nerves and muscles of your vocal apparatus to obey synchronically and to emit the sound that you have conceived. Your sound cannot be beautiful unless beautifully conceived.

Your singing must be *always* under the control of your mind, as a machine must be always under the control of its driver.

The checking of your sound by your ear will enable you to detect any deviation of it from the sound as you have conceived it.

Second Commandment

The erect posture of the body is the best advisable.

Your posture must be "straight up," which is the natural posture, unless lyric action in your subsequent theatrical work should otherwise require. When I say "straight up," I do not mean rigid, or tense —which would involve a nervousness prejudicial to your singing, but *attentive.*

Your head must be carried in its naturally vertical position, not bent backward or reclining forward, so that the current of your sound should strike directly its aim.

In a word: No relaxation, no slouchiness, no stiffness; just a right physical concentration.

Third Commandment

The singer must control his breathing. The best breathing is diaphragmatic-abdominal.

While singing, not only must you not forget your breathing, but you must pay special attention to it, because the breathing is the motor which actuates your singing.

Breathe deeply, from below upward. Do not raise your shoulders; and when the musical phrase requires more power, draw in your diaphragmatic muscle.

In this way the diaphragm will control the regular and constant pressure of the air in the lungs, holding your sound to the desired degree of intensity. Besides, this will facilitate the lifting of the soft palate as the two are connected with a sort of sympathetic relativity.

However, the breath control should not be exaggerated by stressing it to the point of confusing and bewildering the student, who may become easily discouraged. It should be handled in a natural way.

It should be nothing more than the amplification of the breathing in spoken words.

Incidentally—and we say this, not because it has any bearing on the proficiency of the vocal student, but because of its physiological importance—the proper, gradual, rhythmic abdominal breathing is beneficial to health and strength, as it gives vigor to the body, increases the red corpuscles of the blood and the capacity of the lungs.

Good singing requires, after all, good health.

Fourth Commandment

Keep your mouth well open, especially when exercising.

A well-open mouth; yet without grotesque exaggeration; open vertically, *not laterally,* and open without contraction, is a fundamental element of good voice production.

Of course, the opening of your mouth is, to a certain point, contingent on the requirements of the different vowels, as you know very well that if you sing the vowel *U* (*oo*), you cannot open your mouth as wide as when you sing the vowel *A* (Italian, *ah*).

An open mouth helps the singer to keep his lower jaw relaxed, and thereby to maintain the oral passages well flexible. The sound comes out more natural and less forced. Besides the open mouth helps the lifting of the soft palate and enables much more easily the flow of air to find its natural place in the high notes.

Fifth Commandment

Keep your lower jaw completely relaxed.

The voice production will never be absolutely correct unless the lower jaw is completely relaxed. A tense lower jaw has a tendency of stiffening your sound, of making it artificially hard, of impeding its natural flow and seriously detracting from the beauty of it. Besides, it prevents the respiratory apparatus from functioning naturally.

The student must be always on the alert not to keep his lower jaw rigid or tight, nor to let it protrude, especially when he reaches the high notes.

Sixth Commandment

When vocalizing, hold the tip of your tongue lightly against your lower incisor teeth.

The purpose of this commandment needs hardly any explanation: holding the tongue as indicated above, will keep it, so to speak, in its own home; will prevent it from sliding back and obstructing the oral passages.

This is particularly important when your note is held on a vowel.

Seventh Commandment

Hold your upper lip slightly lifted or protruding toward the nose.

The reason of this commandment is that the uplifted and slightly advanced position of your lip—without, however, any stiffening of it—will render the relaxation of your cheeks easier, preventing their hardening, which would hamper the flow of your singing sound.

The above-mentioned position of your lip would also prevent your mouth from opening sideways, a very prejudicial thing, which would affect the proper concentration of sound.

Eighth Commandment

Place your air column in its right focus without any dangerous deviation.

All sound must be, so to speak, anchored upwards, toward the palate.

The low and medium sounds will be against the fore part of the palate, in the direction of the frontal sinuses, avoiding the slide back sound. This is a principle of capital importance, particularly for women students.

In the high notes the pupil must have the sensation as though the flow of air were convergent in a straight-up direction to the center of the head.

The slight difference between focusing the medium sound and focusing the high notes must be brought about gradually without considering the musical register, without any break, maintaining the gamut strictly placed in only one direction.

Ninth Commandment

Remember that the soft palate is an element of capital importance in placing the high notes.

The action of the soft palate together with the pressure of the diaphragm against the lungs must be exercised promptly and

The author of these "Ten Commandments" was for five years Director of the Imperial Theater of Warsaw. For five years he was a conductor of the Chicago Opera Company; and for eight years he was conductor of the Los Angeles and San Francisco Grand Opera Association, and for a similar period he was a conductor at Hollywood Bowl. He has been the musical director of several outstanding motion picture productions; and for ten years he has been a leading vocal instructor in Los Angeles. These "Commandments" are copyright 1936, and are here reproduced with the permission of the author.—Editorial Note.

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energetically in the production of the high notes.

The soft palate, and consequently the uvula, are rising and ebbing in direct proportion to the high pitch of the note, functioning as a valve; in the production of high notes the soft palate must contract and rise, offering thus a new and better convergent fulcrum on which to focus said sound.

Through long and patient exercises the pupil must develop a sensation of the movements of the soft palate and the ability to control them at will so as to place the soft palate in the position that is most advantageous and suitable for the sound he is producing.

Tenth Commandment

The diction of a singer must be clear, distinct, correct, impressive.

Many years ago the taste of the audience was simpler. It was sufficient to them that a singer had a good voice and was well trained; but now this is not enough. The public now wants the singer to be not only a warbler but a real artist, to interpret with emotion and feeling what he is singing. Therefore, the importance of a correct pronunciation in relation to a correct voice production, is paramount.

Unfortunately some languages do not lend themselves properly to good voice production, owing to hard guttural articulations or nasal sounds, to a preponderance of consonants, to indefinite or mixed sounds of their vowels.

It will be to the pupil's advantage to practice as much as possible with Italian words. Sustain your sound on the vowels, without dragging the consonants.

Practice well the five Italian vowels, so clear, so well focused with their constant, steady, precise sound:

A—pronounced *ah*
E—pronounced *ay*
I—pronounced *ee*
O—pronounced *oh*
U—pronounced *oo*

Conclusions

THE RIGHT and correct way, even if at times it may appear the hardest, in the end, always proves the easiest way.

In singing, everything must be simple, natural, unaffected, elastic, smooth, easy.

But in Art, nothing is more difficult than to attain real *ease*.

The muscles of the vocal organs, before they can be trained to obey the will of the singer, will have, like an animal that has to be tamed, a tendency to rebel.

Only through patient, intelligent, assiduous and hard work, has one the certainty that success is waiting "just around the corner."

Are You Listenin'?

By Wilbur Alonza Skiles

How a tone sounds is, after all, the important consideration; and ear training is consequently more than seventy-five percent of voice training. The singer, who has been taught to listen constantly to his tone production, can determine instantly what may be the trouble with any particular tone—whether it be nasal, throaty, pinched, too "white," or has too much of several other faults. Consequently, the correction of any of these conditions is comparatively simple for him.

The singer, whose ear is not well trained, rarely knows the reason for any incorrectness or lack of beauty in his tone. Nor can he originate any method of correction, but he must depend entirely upon the assistance of an instructor.

Until the ear has been adequately trained to recognize a pure, free, musical tone, the singer never can answer the question, "Am I singing my best?"

The singer should strive to hear the tone, not as it sounds within his head, but as it actually sounds out in the auditorium or room in which he sings. Instead of listening too much to himself, he should give attention to how the voice comes back to him from the farthest point in the space into which he sings. In other words, he should listen to effect, not to cause.

One of the most insuperable obstacles to the singer's advancement is that he never can hear his voice just as does his friend in the audience. The very fact that the tones are being produced by the fibers of his own body, and that he is every day hearing them in all their beauty or imperfections, militates continuously against this. All of which conditions make it the more necessary that he cultivate the power of hearing his voice as it comes back to his ear. Thus will he acquire a more complete discrimination in recognizing the good and bad qualities of his art. Thus will he develop an ability to secure from his vocal organs a more perfect adjustment, a finer and more tractable tone, a more perfect art, an art which gives pleasure to both singer and listener.

"The Word's The Thing"

By David Ffrangcon-Davies

IN HIS SO WORTHY book, "The Singing of the Future," this great Welsh baritone of the past generation gives much of invaluable advice to the young singer, and to the professional artist. On the importance of the text to be sung, he writes:

"A student's aim should be to sing a word rather than to make a tone. Fine pronunciation is the inevitable result of fine mental and bodily discipline, and fine tone is the inseparable companion of fine pronunciation.

"What constitutes pronunciation? It is not the mere physical act of forming the vowels and consonants that go to make up the word; rather let us call it the *saying of the unified, mental thing,* which comes into vocal existence when the vowels and consonants—the verbal representatives of that thing—are uttered. The student first thinks the thing clearly, and listens to it with the inner ear, when the mind has sounded it he says it calmly with his voice. *This is the finest singing lesson a man can have.*

"A singer who is, at bottom, a combination of poet and musician, will produce only poetic and musical tone. A musical tone is produced without trickery, and flows easily and naturally out of the situation and the words. In order that he may produce such a tone the student must have a musical and poetic disposition, trained to instrumental and linguistic accuracy. In addition, the upper part of the trunk, from the base of the thorax upward, including the throat, front and back, and the jaw, must be unrigid."

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Dragging: Its Cause and Cure

By H. C. Hamilton

MANY OF US can recall sitting through some religious service when a few voices, untrained and diffident, droned their leaden way through the unventilated, oppressive atmosphere. Perhaps we remember the one in charge of events trying valiantly to liven up the singing—with negligible results. Neither *Onward Christian Soldiers* nor *Sweet Hour of Prayer* can show much vitality in a room where windows are seldom opened. Life began in a Garden, we are told. Let us first see to it, in our quest for better singing, that some attention is paid to open windows.

Yet, given the right atmospheric conditions, there remain some points which no leader of song can afford to overlook.

Mere attempts at increased speed are, in themselves, no adequate remedy. And if slow tempos, in themselves, caused dragging, then all *Adagios, Largos,* even *Andantes,* would become wearisome. But do they? Listen to any efficient choir under a competent leader sing the *Largo* by Handel. True, this majestic movement is sometimes taken too fast, for any hastening, or even *ad libitum,* is here not commendable. This masterpiece furnishes an example where simplicity is power; and the deliberate, unhastened tempo supplies the natural and indispensable ally.

But, before considering the *Largo* further, let a certain well-known hymn tune, *What A Friend We Have in Jesus,* be considered. This hymn among others, has been known to drag. And it may be declared at this time that the main cause of dragging is the wrong conception of accent.

The Life Breath of Music

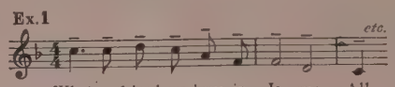
ACCENT IS the very pulse of music; our classification of duple, triple and quadruple time forms a system regulating accent and nonaccent. All time signatures, whatever they be, belong to one or the other of these classifications. And every singer knows, unless extremely ignorant, that the strongest accent is at the beginning of a measure—except in the case of syncopation or broken time.

Now, if the first beat be such a strong accent, that very fact proclaims its certain importance. And, as important things are not relegated to the background, it requires not much thought to conclude that this initial accent should enter without delay. The necessity for this can be easily proven. Singing which delays each successive measure by lingering upon the last beat, creates a most irritating drag. The important beat being constantly delayed, interferes with rhythmic movement. *Ad libitum,* after entering a measure, is not so reprehensible; but the preceding measure should "carry over," if movement is to be maintained.

In massed singing, particularly, is movement indispensable. In a moderate or even slow tempo, this "carrying over," without delay, from the end of one measure into the first beat of the following, prevents stagnation, or the feeling of having come to a stop. To give the impression of halting at the end of a measure kills all spontaneity.

Then there is another phase of the subject, almost, if not equally important: that all too common habit of singing every note alike. Since accents naturally exist at certain points throughout our system of time divisions, it stands to reason that the intervening beats, and consequently the notes which fall on them, should receive relatively lesser stress. The importance of this must be never forgotten. Few things are more irritating than to hear a hymn sung through with a uniform accent on each note. And if, in addition, the first of each measure be to any extent delayed—well, we have something fit only for the cemetery. For example,

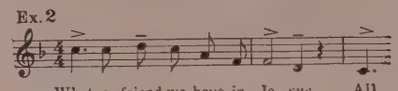
Ex. 1



with a delay on "in" and a sliding downward scoop on the word "Jesus" certainly suggests anything but life and joy.

But how different is

Ex. 2

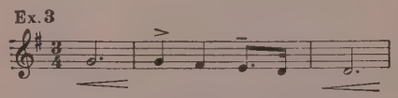


when the natural accent on "What" receives its full stress. "Friend" has a certain accent; the other words in the measure being set to what suggest passing notes (though all melodic) which "carry over."

The last half beat of measure 1 leads, without halting, into measure 2, where the word "Jesus" falls on two accented notes. The silent beat following is desirable. It is more "grateful" to the voice, the vowel here having the preference; it gives opportunity for breathing; and the momentary silence makes the "All" seem even more marked.

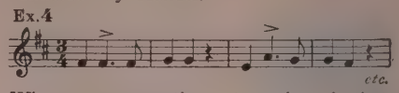
In the *Largo* by Handel it is imperative that sameness be avoided. Thus we may have

Ex. 3



though in this case a slight digression is made in the accenting of the dotted note, E. This is in the interest of variety. On account of the two repeated G's, also some modifications of tone need to be adopted. But a *largo* movement will not drag, even at a very slow tempo, if care be taken with the accents. One more illustration may be cited, on account of its broken time. It is the first phrase of the celebrated *Lascia ch'io pianga,* an *arioso* in the opera "Rinaldo" by Handel.

Ex. 4



Whenever syncopation enters, there is that inevitable "pushing forward" of the accent, so that an irregular accent helps to "sing itself" more than if the measures all followed the usual form.

This "shifting" of accent occupies an important place in musical rhythm, though unfortunately the device has been overdone by "popular" composers of to-day, and for several decades back. Revivalist song writers, too, have overemployed this form, finding that it "catches on" easily with the shallow minded, and that it partly camouflages a tune's musical shortcomings.

But this sort of time, too long indulged, is not compatible with stability. Musicians of all schools have recognized the value of syncopation, but they have not used it to excess. Moreover, when they did employ it, the irregular beats were clothed with genuine musical ideas, like the foregoing excerpt from Handel. As a steady diet, however, regular accent proves the most wholesome, and a better understanding of its use, with certain modifications, when occasion arises, is strongly recommended.

And now, to recapitulate, the two main sources of vitality, and the ones which will banish dragging, are: nondelay of the initial accent, and a careful avoidance of similarity in accent between notes, if they happen to be near neighbors to each other.

On Regulating the Volunteer Choir

By William H. Buckley

IN THE FIRST PLACE, the fewer rules governing membership and attendance of rehearsals of a volunteer choir, the better. Such regulations as are formulated should be simple, logical, and of such a nature that the members will feel that these have been laid down for their own interests. Experience has shown the value of three rules of this character, to govern, let us say, a choir which has a week-night rehearsal covering its complete activities and a short "run-through" of the music for the evening, after the Sunday morning service.

Rule I.

Any choir member who is unable to attend the week night rehearsal is excused from attendance at the following Sunday morning service. Attendance at the week night rehearsal admits a member to either or both services on Sunday, while attendance at the morning "run-through" admits a member to the evening service.

This rule makes it impossible for a negligent member, with a good voice, to ruin a church performance because of not thoroughly understanding the interpretation learned at the rehearsal. The choirmaster should retain the right to invite any member or members to any service, in spite of this rule; but he will be wise in exercising this perogative only in case of an emergency.

Rule II.

Each member is expected to notify the choirmaster in advance, if he or she will be unable to attend any rehearsal or service.

The choirmaster has the right to know which members of the organization he may expect on any occasion. I recall a friend once saying, "I do not mean to be critical; I am just curious. Why is it that there was such a small turnout of the choir this morning?" There had been but twenty-seven.

To which I replied, "I am not surprised that you ask; but I have had notice from twenty-eight members that they would be unable to be here, either through personal illness or because of illness in their families."

"Great Scott," he exclaimed, "that should be announced from the pulpit!"

Since I knew in advance what to expect, I was able to rearrange the program to suit the diminished forces.

Rule III.

When members miss three weeks in succession, without notice or permission, it is equivalent to resigning; and, if they return to the choir, it must be on the basis of a new application.

The "War Department" in Action

IT SHOWS a lamentable lack of interest in the choir if a member should be guilty of the conduct outlined in Rule III; and no one should be incensed if its provisions are carried out. But one never knows. While practicing at the organ one morning, I was assailed by a furious young lady who had fallen afoul of the rule. She was so wrought up that she poured forth a perfect torrent of incoherent wrath upon my head. As she stopped for breath I inquired what was the matter. Her second beginning, while vehement, lacked some of the "pep" of the original and ended sooner. I then asked her to explain herself in words of one syllable, since I did not seem to understand her. She gasped, was silent

for a moment, and then said that she had lost her place in the choir.

"Yes," I said, "you know the rules."

"Do you mean to say that Miss Smith notified you when she was absent last month?" she almost shouted.

"Certainly she did," I replied, refusing to become ruffled.

She looked incredulous and continued, "And did Mr. Blank let you know when he was away so long?"

"Most certainly he did," with preserved calm.

She stopped, dumfounded.

"You were in the choir when I took over this work, and I never have given your voice a real test," I ventured, as she had no more to say. "I think you are a second soprano and not an alto." A short test proved my point; she was assigned a seat among the second sopranos and has proved a faithful and rule-abiding member from that time.

It should not be necessary to have a rule concerning members disturbing the practice by leaving before its conclusion, without permission. A request should cover this point satisfactorily.

Playing This Organ

By E. Emmet Reid

WHATEVER IT IS, big or little, a cabinet reed organ or a masterpiece from some great pipe organ builder, it is *this* organ that you are playing. You have read descriptions of stops, rich Open Diapasons, sonorous Trumpets, hollow-toned stopped Diapasons, plaintive Oboes, and delicate, wistful Vox Humanas; but these descriptions may have little to do with *this* organ.

Diapasons are no more alike than are all policemen. Each organ builder has his own idea of what a diapason should be; but the ones that he makes approximate this to different degrees. Besides, two diapasons may be identical twins in the factory; but one gets stuck away in a bad position while the other is out in front, with the result that they speak like third cousins. So it is with all the stops, to a greater or less degree.

Flutes are the easiest pipes to voice and hence are apt to be good, but there are many varieties of flutes, some are loud while others are delicate. The reeds vary far more in quality; one Oboe may be delicious and another rasping. Furthermore the reeds are sensitive to temperature changes. A Vox Humana may be exquisite one day and, owing to a change in the weather, may take a cold and be atrocious the next.

In addition to differences in the tones of the stops there are many and important differences in the construction and action of organs. Formerly organs had tracker action; depressing a key pulled the end of a strip of wood the other end of which was attached to the valve which let air into a pipe. In large organs, with many rows of pipes, there were as many valves to be operated by each key. With the old style mechanical devices, the fingers had to work twice as hard when two keyboards were coupled. On such organs extremely fast music was out of the question. Pneumatic actions came in and took most of the strain off of the fingers; brute force was no longer required and response was quicker. With modern electric actions the touch is light and remains the same when the couplers are in effect. Modern electric organs have a profusion of couplers, unison, sub and super, from one keyboard to another that make possible numerous effects that were undreamed of before.

You may say that you are playing a Bach fugue; actually you are playing this organ. You have in mind a glorious tone picture; what is heard is this organ. Perhaps this organ has only a bourdon on the pedal and you should not attempt a fugue. If the cook starts to make a cake but finds the sugar box empty, she can switch to waffles, which the company may enjoy just as much. Good waffles are certainly better than poor cake. This organ is limited; it is for the organist to know its limitations and to find something that can be done within them. Narrow limits do not exclude beauty or even greatness. An exquisite flower may be grown in a window box; beautiful music can be played on a small organ. It is important to know what not to attempt with *this* organ; but it is vastly more important to realize its utmost possibilities.

An ancient philosopher said, "Know thyself"; we may say, "Know thy organ." How shall we get to know this organ? The way to do this is to sit down and try out every part of it. Pull one stop, run the scale from end to end, play chords and repeat these experiments, with the swell open and closed. Certain stops such as flutes, sound best in single notes and are useful as solo stops, while others with stringy tones are fine in chords. When one stop is thoroughly mastered take another the same way. To go over a number of stops takes considerable time and must be repeated from time to time. Such study is best accomplished by devoting to it a part of each practice period.

After getting acquainted with the stops singly, one must try them out in combinations. A solo stop is selected and the other manuals are searched for stops with the right volume and right tone contrast to accompany it. This is repeated for each possible solo stop. Sometimes a 4ft. stop, played an octave lower, may be useful. There are few organs, however small, that do not have one or two beautifully toned stops; and even in the best organs some stops may be disappointing.

On organ music there are frequently suggested registrations. These must be translated and adapted to this organ. The registration for each piece must be worked out so as to obtain the best possible effect on *this* organ.

The Musical Foundry

Before the days of sound proofing, one could sometimes hear the din of the old fashioned musical conservatory a block away. With a hundred or so different kinds of instruments all going at once, one began looking around for ear muffs for protection.

Once when the writer was in Leipsic he met an old man at the Conservatory, who had been a pupil of Henselt. Commenting on the din of the conservatory, the old gentleman said: "Do you know that Henselt insisted upon having two or three pupils practice at the same time in one room. He thought that it strengthened their individuality and their concentration, claiming that the musician heard with his mind and not with his ears."

We frequently use the term "mind's eye" but we never use "mind's ear." Henselt was an eccentric, however, and it is doubtful whether his advice is wholly sound.

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Organ and Choir Questions

Answered

By Henry S. Fry, Mus. Doc.

Ex-dean of the Pennsylvania Chapter of the A. G. O.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published. Naturally, in fairness to all friends and advertisers, we can express no opinions as to the relative qualities of various makes of instruments.

Q. Where can I obtain a two manual reed organ (with pedals) secondhand or new? Do you think it would be possible to combine two or three ordinary reed organs to make an organ of this type? If so, is there a book that would aid me? Is the ——— organ a very good one for the price? Can you tell me where I can get a used two manual pipe organ? I have been mostly self-taught on the piano and can play such numbers as Dett's Juba Dance. Do you think that I should work with the piano a little longer before taking up pipe organ in earnest? Can you give me the name of a good book of pedal studies? Who builds the best pipe organ for the money invested?—R. N. F.

A. We are sending you information about reed organs by mail. We do not think it practical to build a two manual organ from two or three ordinary organs, and we do not know of any book with instructions on the subject. We consider the organ you mention good value for the price. A used two manual pipe organ might be available from a builder who has taken such an instrument in trade on a new one. If you have acquired a facile finger technic, it will be all right for you to take up your organ work. We suggest that you keep up your piano technic while studying organ. For your pedal work we suggest "Studies in Pedal-Playing," by Nillson. We, of course, cannot mention a preference for any one organ builder in these columns.

Q. Enclosed is list of the stops of our two manual organ. Would you consider it a large organ? Do you think it was worth $15,000? What stops would you suggest adding? Do you consider ——— organ tuners and builders reliable? After nine years of piano study I have had three lessons on the organ and can play fairly well Handel's Hallelujah Chorus, *any hymn and nearly all the Gregorian Masses. Would you consider me sufficiently advanced? How can I tell whether my voice is changing?*—R. A. R.

A. Your organ is a fairly large two manual instrument. We consider the price rather high, but the instrument was built when prices were higher than at this time. You might add the following stops to the instrument:

Swell—Contra Fagotto 16′—Salicional—Vox Celeste—Mixture—Clarion 4′
Great—Flute 4′—Octave 4′—12th—15th—Mixture—Trumpet
Pedal—Soft Flute 8′—Cello 8′

We are not familiar with the reliability of the firm you mention. If you can play fairly well the music you mention you have made good progress, though three lessons are scarcely a sufficient number to equip you properly for the work. If you are "losing" either upper or lower notes, or "breaking," your voice is probably changing; and unless your choirmaster can see you through the "change" the simplest way is to stop singing until the voice is settled again.

Q. Can you give me a description of the organ in Temple Emanuel Synagogue in New York—make and price? Is it the largest Synagogue organ in the world?—B. B.

A. The instrument in Temple Emanu-El, New York City, is a four manual of 104 speaking stops. For the additional information that you seek we suggest your communicating with W. Lavallee, 5234 Netherland Avenue, New York, who represents the builders of the instrument, Casavant Freres.

Q. Is the company that made the "Epworth Pipe Tone Reed Organ" still in business? What are the addresses of some makers of one manual reed organs? I oiled the tuning pins on our piano to prevent rust. Now the instrument will not stay in tune. Is there anything I can do to remedy this trouble?—S. T. W.

A. So far as we know, the Company you mention is no longer in business. We are sending you information in reference to makers of reed organs, by mail. The trouble with your piano is difficult to remedy. You might try one of the following ways: Ream the holes and put in larger pins—or—put in metal bushings of the type used when pins are too loose, and if present pins are too tight with this arrangement use smaller pins. We suggest that you consult a practical piano mechanic in reference to the matter.

Q. I purpose trying to construct some simple stopped wooden pipes. In order that I may understand the relationship between pipes of a given rank, will you kindly supply information included in enclosed chart?—C. L. S.

A. We are sending you by mail, information supplied by Richard O. Whitelegg, tonal expert.

Q. In our church we have a reed organ, one manual, of which I enclose list of stops. Which stops should be used for hymn playing, preludes, postludes and offertories?—H. M. J.

A. For accompanying congregational singing of hymns we suggest the use of full organ, which is probably available by opening the two knee swells. The stops to be used for preludes, postludes and offertories depend on the character of the compositions being played, and we can only suggest that you experiment with the stops available, bearing in mind that 8′ stops produce normal pitch; 4′ stops one octave higher, and 16′ stops one octave lower. On reed organs two stops are usually necessary to cover the range of the keyboard—treble and bass.

Q. I am enclosing a sketch showing arrangement of two manual organ in our church. When the organ was purchased, as many stops as could be had for money on hand were installed, with the idea of additional stops when possible. The Great organ has been described as not having any "punch." Will you kindly let us have your opinion, criticism or suggestion as to the development of this organ?—F. H. C.

A. The specification you send indicates a marked lack of "brilliant" character stops, even to the omission of an Octave 4′ on the Great organ. We suggest the following additions: Great—Octave, 4′; Twelfth 2⅔′; Fifteenth 2′; Mixture; Trumpet 8′. Swell—Octave 4′; Nazard Flute 2⅔′; Flautina 2; Mixture; Cornopean (bright) 8′; Clarion 4′. Pedal—Lieblich Gedeckt 16′. It may be found advisable, if the present Diapasons are not "bright," to have them changed to "fit" the new stops.

Q. In measure 15 of Onward, Christian Soldiers, *in the January, 1913, issue of* The Etude, *pedal part, what does the line beneath the phrasing signify?*

Is there any possible combination with which the organist might secure chime effects on an organ with stops named on enclosed list?—R. D. H.

A. The line under the pedal part indicates that the notes within its range are to be played with one foot—the left. Your organ does not contain stops suitable for producing chime effects. You might, however, secure some suggestion of chimes by certain "note" combinations, for which we refer you to Roper's Piano Chimes 1—2—3 which may be secured from the publishers of The Etude. Experiment with these "note" combinations on Stopped Diapason with Swell to Swell 4′ coupler.

Q. I have been given permission to practice on a small church organ which includes stops named on enclosed list. I find many stops that I do not have on the organ I am using. What stops should I use in place of Great Melodia, Gamba, Vox Humana, Clarabella, Gedackt, Unda Maris and Cello? What is meant by Swell full, and what is the difference between Harmonic Flute and the one I use—Flute 4′. Please explain the difference between Stopped Diapason and Open Diapason 8′.—H. B.

A. We presume your instrument to be a reed organ, and since there is not much real variety in tone color, we can only suggest substitutes, not imitative stops, for those you mention. We suggest for Great Melodia—Open Diapason; Gamba—Salicional or Voix Celeste; Vox Humana—Voix Celeste or Oboe and Tremulant. (On reed organs the Vox Humana is usually a tremulant). Clarabella—Open Diapason; Gedackt—Salicional; Unda Maris—Voix Celeste; Cello—Salicional and Oboe (Voix Celeste ad lib.). Swell full indicates the use of the full Swell organ—all the stops of the Swell organ except such stops as Voix Celeste and Vox Humana. The Harmonic Flute is more or less imitative of the Orchestral Flute. Your Flute 4′ consists of reeds and would not be imitative of the orchestral instrument. Stopped Diapason pipes are half-length with a stopper in the top of the pipe. This stop really belongs to the unimitative flute family. Open Diapason is the foundation tone of the organ and the pipes are open and full length.

Q. We have a two manual reed organ containing stops named on enclosed list. What stops should be used for accompanying hymns. What is meant by "Full Organ"?—W. M.

A. We suggest the following stops for accompanying congregational singing of hymns: Great—Open Diapason; Dulciana, and Trumpet. Swell—Salicional; Flute, and Oboe. Pedal—Bourdon and Diapason. Couplers—Swell to Pedal, Great to Pedal, Octave coupler, and Swell to Great. "Full Organ" is usually a Pedal which gives you "Full Organ" without disturbing the stops drawn.

Q. Please give the meaning of "first" and "second" touch. What are the names of the seven manuals on the Atlantic City Convention Hall organ? Why are so many manuals necessary?—A. C.

A. Second Touch" is a system by which extra pressure on the key brings into action additional tones—stops or couplers—thus emphasizing the notes more deeply depressed. "First Touch" indicates the normal operation of the keys. The seven manuals of the Atlantic City organ are Great, Solo, Swell, Choir, Fanfare, Echo and Bombarde. This number of manuals is not usually necessary, but in a large instrument additional manuals afford added opportunity for arranging more combinations in advance.

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By B. H. HAGGIN

Musical Critic for the Brooklyn Eagle

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Bands and Orchestras

(*Continued from Page* 305)

after the Crusades. The *tumbak* or *dumbak* of Persia, a diminutive drum played with the fingers, and pictured on Old Persian and Hindoo prints, is frequently the sole instrument used in ritual dancing. The Persian *tambúr* (banjo) is a development from the *tabir* (drum). From the Old French *tabur* (drum), a variant of the Persian *tabir*, is derived the word *tabouret*, a little seat or foot rest shaped like a drum. *Tambourin* is the French for an elongated drum like the gaudily decorated instruments carried in the armies of Napoleon. The inspiring "rah tah tah" of the drum in the drama of war bolsters the spirits of marching soldiers and inspires them to go forward in spite of their waning strength from fatigue, thirst, hunger or disease; but the regulations of the world war required that troops move into advance positions noiselessly and without the spiritual inspiration of music.

For Pomp and Ceremony

TRUMPET is an imitative word allied to drum, and the origin is the same as the word for thunder—a sinister rolling sound that dramatically affected primitive people. The Czecho-slovak word *hrom* (thunder) and its Russian equivalent *grom* illustrate the imitative origin. Here are initial gutturals and a rolling *r*, then the sound checked with a labial *m* or lip sound, an imitation of the sound caused by air rushing into a vacuum caused by lightning in the heavens—*hrrrrom!* There is no doubt about this sound of the celestial drum. It is almost like bomb, an instrument named for the sound it makes in exploding.

The Anglo-Saxon *tonian* (to thunder) exhibits in its root its kinship to *tom-tom* and *tamtam*. In the Sanskrit *tan* (to sound) suggests that a chain of words in the imitative classification are related to sound. The word "tone" stands out with its derivatives "detonate" and "astonish" (to thunder at), "tonic" (giving tone), and remotely "tongue" (the instrument that sounds or "tangs"). The German *Donner* (thunder), and the Dutch *donder* with its excrescent *d*, are variants of the Anglo-Saxon *tonian* and the English thunder, all Teutonic words, blood-brothers of Thor who leads the orchestra of kettle-drums in the heavens, and of Thursday, Thor's day, the day of thunder.

There is little variation between the Dutch *trompet*, the German *Trompete*, and the English *trumpet;* and some day the Teutonic languages may agree upon a neutral spelling which could easily embrace the Scandinavian languages by compromising on the Swedish *trumpet* or the Danish *trompet*. The Icelandic *trumba* (trumpet), an ancient word often appearing in modern literature, clearly shows relationship to the Old Slavic *tromba*, which is not unlike the Indo-European words for drum.

The Latin *tubus* (tube) in its feminine form *tuba* (trumpet), produces the name for the wind instrument of the trumpet or saxhorn family. From *tubum*, the accusative of *tubus*, is derived the word "tube," and from *tubulus* (little tube) the word "tubular," words in the trumpet family. The Latin word *tuba* is manifestly the Old Slavic *truba*. The French *trompe* (horn) and the Italian *tromba* (trumpet) acquire diminutive endings in the derivatives: modern Roumanian *trompet* or *trîmbiță* (trumpet), Portuguese *trombeta*, Spanish *trompeta* and the French *trompette;* all the same word that can produce a universal word by merely adopting a neutral spelling or form. The Old Slavic *tromba* appears in the Modern Russian *truba* (pipe; trumpet), the *m* syncopated like in the Polish *traba* and the Czech *trouba* (trumpet). The Russian *trombon* (trombone) is an augmentation of the Old Slavic *tromba*. The trombone is a development of the ancient sackbut, a brass trumpet with a slide. The word for sackbut in the Chaldee, *sabbecha*, is etymologically related to the Greek *sambuke*, which is applied to several string instruments. The Italians apply the word "trombone" to the ancient sackbut as well as to the modern trombone. The Greek word *sambuke* is to be compared with the Persian *buk* (trumpet) and with the Latin *bucina* (a crooked military trumpet or shepherd's horn), a contraction of *bovicina;* bos (ox) and icina (a diminutive suffix).

By Horn of Ox

WIND INSTRUMENTS frequently take their names from words meaning the horns of animals. The doublets horn and cornet are from the Latin *cornŭ* (horn of a bull, ram or goat), allied to the Irish, Welsh and Scotch *corn* (horn), the Persian *karná* (horn) and the medieval Latin *corna* (horn). There are many derivatives: Latin *cornus* (the horn tree; cornel or dogwood), so called for the toughness of its wood; *cornum* (a spear made of cornel wood; javelin); *cornum* (fruit of the cornel tree); *cornea* (horny membrane of the eye). By development are the English words: cornet (little horn); cornet (a troop of cavalry; probably originally javelin bearers); cornet (a standard carried in a cavalry troop); cornet (the standard-bearer in a cavalry troop). The military title of cornet dates from the Colonial Wars in America, a word adopted from the British.

The word jubilee preserves in its root the Hebrew *iobel* (Ram's horn), the ancestor of the trumpet. There is much that is dramatic revolving around the lowly primitive trumpet. The ancient Hebrews used the ram's horn to assemble soldiers, to call workmen from their tasks in the fields and to announce ceremonies. The year of the Jubilee was hailed with a pompous fanfare. Jubal of the Book of Genesis, "father of all such as handle harp and organ," probably was named after the Hebrew fashion for his office, for his name means "music" and, by extension of meaning, "strength." The watchmen of old Judea, frequently women, were stationed in the watchtowers and at the gateways to big cities to sound the ram's horn on the approach of an enemy. The watchtower from which the warning tocsin sounded bore the Hebrew name *migdal* or *migdol, el megdel* of the Arabic; whence the names Magdalene, the woman from the village of El Megdel; and Magdala, a small city in Ethiopia.

The Latin *tibia* (pipe; fife; flute) is so called because originally these things were made of a hollow bone: the tibia, the larger of the two bones of the leg between the knee and the ankle. Flute and flageolet are doublets from the Provencal *flaujol* (flute); Old French *flageol*, from *flaüter* (to blow into a wind instrument); associated with the Latin *flatus* (a blowing). The Poles call the instrument *flet; flétna* (flute or fife) in the language of the Czecho-slovaks. The Germans dub a wretched flute-player or a monotonous singer a *Dudler*, an outgrowth of the word *Dudel* in *Dudelsack* (bagpipe). *Dudler* is a distant relative of dawdler (loiterer) and dude. Thus *dude*, of Low German abstraction, is indirectly inspired by the name of a musical instrument through a shift in meanngs: first a derogatory term, a "wind-bag"; then a dunce or lazy fellow, and finally by a complete metamorphosis

(*Continued on Page* 344)

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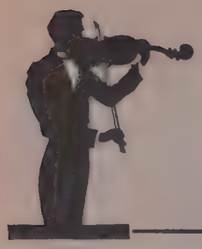

THE VIOLINIST'S ETUDE

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Ševcík and Technical Analysis

By Milton Cherry

TO THOSE who inquired about his amazing technic, Paganini had a habit of replying, *"Ognun' a suoi segreti* (Everyone has his secrets)." It should ever be a matter of regret to violinists, that, since it enhanced Paganini's fame and fortune materially not to reveal his "secrets" to the world at large, both Gaetano Ciandelli, a Neapolitan violoncellist, and Camillo Sivori, violinist, the only two men known to have been taught by Paganini, lacked either the ability or the inclination to do so. Of course, it is now easy to look back and understand that these "secrets" could have been nothing more than complete, logical and systematic analyses of all problems encountered in violin playing. But they really were "secrets" in the early nineteenth century and Paganini was the first to possess the mental capacity and the physical make-up to develop them to their logical conclusion. When he died his "secrets" were buried with him and violinists were forced to continue on a trial and error basis of study, with the result that only a chosen few equaled or even approached the great Genoese. Eventually, though, there came a man who discovered the mysterious "secrets" and revealed them in the most minute detail to all who cared to see. This was Ottakar Sevčik.

It is ironical that Sevčik's work, which fairly revolutionized violin teaching, should be so severely criticized. True, it is concerned almost entirely with the development of technic. But the importance of technic is too often belittled. Much is written to the effect that it is only the means to a desired end and, although this is undeniably true, it is poison to many a student who reads it. The end will never be reached with an inadequate technic and this truism should be emphasized on every occasion.

A Mathematical Marvel

EVERY VIOLINIST, once convinced of the utter necessity of a finished technic, is naturally eager to find the shortest and most reliable method for securing it. Sevčik pointed the way. With mathematical precision he dissected the entire realm of violin technic and laid before the world that which Paganini had so jealously guarded.

The works of the great one eyed Bohemian are not music in any sense of the word but they contain a cure for every technical ill. The practice of Sevčik's octave studies, for example, will do more to develop accuracy in this particular phase of violin playing than all the octave etudes of Kreutzer, Rode, and Fiorillo combined. But the perfect performance of one of these studies will not necessarily guarantee the perfect performance of an octave passage in, say, the Goldmark "Concerto." Sevčik himself was among the first to realize this and so taught his own pupils how to analyze every passage in the works they played. He taught them that every interval, shift, and double stop must be taken by itself and mastered as an individual problem; that for each difficulty encountered, ingenious studies can be constructed with the text as a basis, which will result not only in the solution of the present problem but also in the development of practical technic which may be utilized in some future work. It is even conceivable that in the course of time such studies as Kreutzer, Rode, and Gavinies, for all their technical value and genuine musical worth, may be discarded for something still more serviceable. The same technical value lies in all violin masterworks when practiced as Sevčik advocates.

After the achievements of his pupils had proved the correctness of his theories, Sevčik published his bar-by-bar analyses of some of the great works in the standard repertoire. Life was good to this old man in granting him over eighty years, but the time was insufficient for the completion of his colossal work. He finished his studies based on the concertos of Mendelssohn, Brahms, Tschaikowsky, Wieniawski, and Paganini; the *Scherzo Tarantelle,* by Wieniawski; *Zigeunerweisen,* by Sarasate; *La Ronde des Lutins,* by Bazzini and other concertpieces, besides a number of student works.

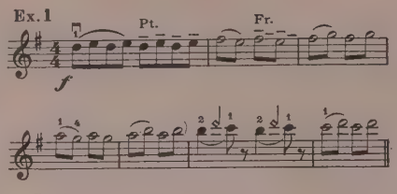
These studies constitute a remarkable addition to the technical literature of the instrument. They will not destroy the spontaneity of a violinist's interpretation, although this is the popular criticism of all of Sevčik's work. What they will do is to give the player such a complete mastery over all technical difficulties in a given work that he will be able to forget them and to concentrate his entire attention on the musical side of his performance. As a matter of fact, what Sevčik has put down on paper is the exact process through which every artist passes when mastering a new work. However, it is hardly likely that there ever will come a time when all worth while violin music will have been prepared in such a manner for the student. The real value of these studies, then, is that they teach the student how to do this work for himself. It is very interesting to the teacher to give a pupil one or two of these Sevčik editions and then see with what effect he can apply the same ideas to another work. It is also a revelation to many a student who thought he had been practicing intelligently and honestly in the past.

Analyzing Spohr

IT WILL NOT be possible, within the limits of this article, to give a detailed analysis of a complete work. It should prove valuable, however, to indicate the method of analysis, which, of course, will be applicable to any work. Consider, for example, the "Concerto, No. XI," by Spohr, one of this master's best works after the *Gesangscene,* and one which will well repay the student for the time and effort he may give to its study. What would Sevčik do with this work?

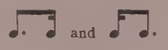
First there would be an exercise analyzing the intervals of the G major scale which opens the concerto. This exercise would appear as follows:

Ex. 1



Such an exercise as this gives excellent opportunity for developing finger strength as well as offering a nice workout for the bow arm; but above all it trains the player to execute this passage in tune. Note that when the shift is reached the exercise is slowed down to quarter notes and that the transition tone is indicated as an added aid. When the fourth finger extension at the end of this scale is reached it should be treated exactly as a shift; that is, practiced slowly in quarter notes. When the passage can be played in this manner with perfect intonation it is time to apply various bowings and rhythms. The most useful rhythms are

Ex. 2

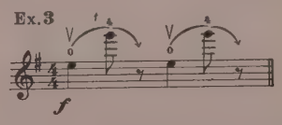


The first bowing used should be two notes in one bow, then, in order, three notes in one bow, four in one bow, and finally the entire passage in one stroke. If the student should happen to be in the process of perfecting some particular style of bowing, such as *staccato* or *spiccato,* he should by all means apply it to this and every other passage in the concerto which lends itself readily to such treatment.

This first scale is comparatively easy and consequently does not require for its mastery the extended exercises needed for a more complicated measure. However, it serves to show, in Example 1, the first step in analyzing every passage.

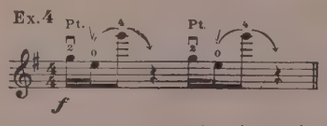
In the fifth full measure occurs a shift which calls for special consideration.

Ex. 3



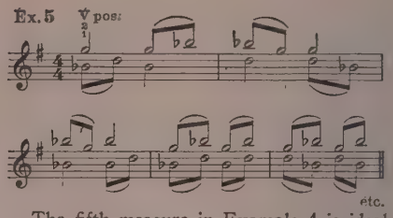
The arrow following the high G means simply that the hand is to be returned to the first position. If this is not done the practice is useless so far as perfecting this point. The bowing style used here is comparatively unimportant while concentrating on the intonation. When this is perfected the shift should be practiced with the bowing called for in the original.

Ex. 4



The twelfth measure after letter A contains an interesting passage. After faulty intonation is eliminated by an exercise similar to Example 1, it should be practiced in double-stops, thus:

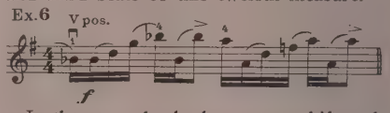
Ex. 5



The fifth measure in Example 4 is ideal for developing independence and equality of the four fingers. It is very difficult and will require considerable practice for its smooth execution.

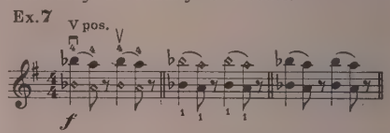
Observe the shift between the second and third beats of this twelfth measure.

Ex. 6



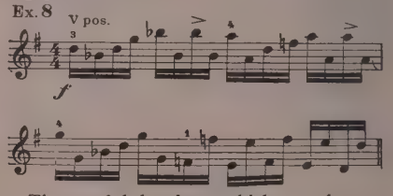
In the case of a broken octave shift such as this, the student frequently makes the mistake of contracting the fourth finger instead of actually shifting the entire hand a half step lower. The result is always a wrong note with the first finger immediately following. By analyzing the shift carefully as in the following example this fault may be readily overcome.

Ex. 7



Now, when the intonation is perfected through the twelfth and thirteenth measures, the passage may be changed slightly to make it suitable for certain bowing styles. In the following example the eighth notes are eliminated to make *spiccato* bowing practicable.

Ex. 8



The useful bowings which can be applied to this example are limitless.

One point which should not be forgotten is that every exercise, regardless of how remote it may seem from the original text, is to be conceived with the same dynamic markings which are to be observed in the final performance.

The foregoing are only a few essential points and make no pretense at exhaustiveness. If, however, they serve to show some teacher the correct method for presenting the technical side of a concerto to his pupil, or to show some student the advantage of analytical practice, their purpose will have been amply fulfilled.

* * *

"Nature is blind and Fate cruel; yet I have a belief that there is that in genius which defies the wastefulness of the scheme of earthly things."—Fritz Kreisler.

Phrasing in Violin Playing

By Kaare A. Bolgen

PART II

THERE IS ONE FACULTY, rarely used by violin students, that must be brought to the reader's attention. It is the one tool that can help to improve phrasing: *Imagination.*

While singers long since have discovered the importance of imagination in assisting production, placement, and coloring of tone, as well as in other ways, violin players often are unconscious of its very existence. It seems as if they were too busy using hands and fingers to remember that they have a head. Imagination in music is the power to create mental ideas or pictures, founded on musical logic, knowledge, or experience. For the violinist it is the highest form of "using the head."

It was mentioned previously that rhythm should become a matter of feeling. This, however, must be modified to mean imagination; "feeling" is, upon the whole, a word to be avoided. On the other hand, *imagine* the rhythmic patterns; form their pictures clearly in mind.

In passages of high velocity, or compositions of rapid tempos, the previous manner of accenting obviously must become somewhat changed. There is no time to balance each tone deliberately against the preceding one. Moreover, perfect evenness is of the utmost importance, evenness being synonymous with speed. Here is an instance where a little imagination might work wonders. Only imagination can help one to feel the passage as a whole. The mental picture needed is of an unbreakable succession of tones, definitely belonging together in one solid body. At the same time the picture of the tone that forms the climax of the run, must be kept constantly in mind, dominating the rest—if possible ringing in the ear.

The value of imagination becomes still more evident in the reading of the phrase. It was mentioned before that the phrase is like the grammatical sentence. Like the sentence, it must be read before it takes on meaning. Every student is acquainted with the painful process by which very young school-children struggle through their earlier books; but it does not seem to occur to him that a great many violin players are exactly in the same class. They spell their way through the music. Spelling, of course, has its place. What has been treated previously is partly musical spelling. But as soon as possible the student must learn to read. The good reader is he who sees the whole sentence and its meaning in one sweeping glance; he reads with understanding and ease. And so the musician. He must learn to read at a glance. Before he plays, the whole succession of tones should be pictured in his imagination; never should he dwell on a single tone with such intensity that it loses its connection with the surrounding ones.

The process becomes greatly facilitated if the composition is learned from memory —provided the student does so by phrases and themes. Not only will he then read with ease, he will improve his manner of connecting the phrases as well, and catch sight of the melody that he might possibly have forgotten during his contemplation of the elementary units.

Supplementary Points

THERE ARE a number of other points regarding phrasing that the student should bear in mind, and although most of them are generally known, they should be mentioned here.

Most important of these are undoubtedly the problems of fingering, and of bowing as pertaining to the problems of tones with slurs. They compare in significance with the breathing of the singer. The singer knows that a breath in the wrong place will ruin a performance. It would be well if the violin player could understand that a falsely slurred note will do the same. He should become conscious of his bowing; he should realize that every slur in his music is there for a purpose; it is the breathing that groups the right tones together. He should study the master editions of his repertoire, with the definite intention of finding out why every specific bowing has been used; he should work out carefully the amount of bow needed for each group of tones. Correct fingering, the proper places for changes of position and use of *portamento,* the choice of certain strings for effect; all of these can be studied through the arrangements of the great violinists. The importance of artistically worked out bowing and fingering as a part of good phrasing, cannot be exaggerated.

As a rule, it is advisable to practice to "keep up the tone" during the playing of one phrase. Both the volume and the quality should remain the same, except for the rise or fall of the accents. Any let down in tone before the climax will disrupt the unity of the phrase. A sudden *piano,* for instance, will generally tend to separate the adjoining groups. Steady tone, or increasing volume, on the other hand, serves as a means of connecting them.

Neither the matter of tone coloring, used deliberately as an aid in binding together phrase, nor nuance, the individual artistic shading that adds to its life, can mean very much to the elementary student. Unless demonstrated by an able teacher, these elements have a tendency to remain mere words. Let us only say that a consistent tone color (timbre) is achieved through even volume, intentional use of certain strings (such as in *Air on the G String*), and a fixed, unvarying type of vibrato. Nuance is a delicate shading in tempo, volume, force, or emotional expression, not indicated in the music. It is partly brought out through changes in bow pressure, finger pressure, and vibrato. To accomplish the desired effect, one may once more turn to imagination. If one can make a mental picture of the shading as contrasted against the background of the phrase, it is immeasurably easier to play it. Upon the whole, let nuances exist primarily in the imagination; then, at least, they will not be exaggerated. No artistic liberties should be attempted until the composition is mastered in every other way.

For purposes of contrast, surprise, power, dramatic expression, the composer puts into his music emphasized tones that often openly conflict with the rhythmic accenting. They alter the aspect of the phrase, since they bring in new tones of importance around which to center the thoughts. They are generally marked > above, or *fz, sf,* or *f,* directly above or below the tone to be distinguished. At times they are not marked, as for instance, at the end of a brilliant passage terminating in a triumphantly singing tone. Very often the dramatic accent is played without any deliberate building into it. As a rule it may be allowed to stand out more decidedly than the ordinary accent. But otherwise the guide to how to play it is the performer's own musical taste.

There is one fortunate thing about good phrasing, which should greatly encourage the student to work along lines similar to those here laid down: It very soon becomes a part of his own artistic make up; it develops in him a sound musical taste. And that should make his efforts worth while.

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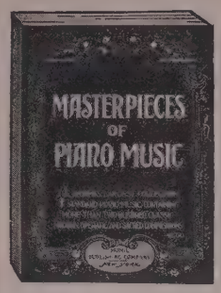

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VIOLIN QUESTIONS

Answered

By Robert Braine

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

(Much of the mail addressed to the Violinist's Etude consists of written descriptions, photographs and labels of old violins. On the basis of these, the writers ask us to tell them if the violins are genuine, and their value. We regret to say that this is impossible. The actual violin must be examined. The great majority of labels in violins are counterfeit and no indication of the real maker. We advise the owner of a supposed valuable old violin to take or send it to a reputable expert or dealer in such instruments. The addresses of such dealers can be obtained from the advertising columns of The Etude and other musical publications.)

An Unknown Maker.

R. W.—I can find no information on the violin you name, in any of the lists of well known violin makers. You might get the information from dealers, whose names and addresses you will find in musical magazines and periodicals. Some makers are so obscure, that their names are difficult to find in any published lists.

Violin Measurements.

G. R. M.—I think you will find the information concerning the scale used in making the Stradivarius model violin in the work, "The Violin and How to Make it, by a Master of the Instrument." This contains full measurements, and instructions in violin making. It can be ordered from the publishers of THE ETUDE.

Violin Solos with a Band.

M. F.—The best accompaniment for a violin solo is the piano, harp, string, quartet, or similar string combination. Elaborate solo pieces, such as concertos or other difficult compositions, are best accompanied by an orchestra. You will note that in symphony concerts the solo artist, if a violinist, is invariably accompanied by the orchestra. You ask about a reed band accompaniment. This is not so good, but is sometimes heard. When used, the brass and reeds have to keep "down to a whisper," so as not to overbalance the tones of the violin. The late John Philip Sousa was fond of using this combination, when on tour with his band.

I heard the late Maud Powell, famous American violinist, play a concerto in Chicago, with Sousa's Band doing the accompanying. Talking with Miss Powell after the concert, I remarked that I was surprised that she had not used the piano for accompaniment. "Well," she said, "don't you think it remarkable how the brass and wind 'kept down?'" I had to admit that it was; but I was still of the opinion that the piano would have been better.

Other band leaders, who have carried solo violinists on tour, have sometimes used their bands for accompaniment, with considerable success.

As you are an experienced band leader, and are interested in experimenting with band accompaniments for string instruments, I would advise you to go ahead and try it. You will find it important to have the band accompaniments skilfully arranged, so that they will not overbalance the strings.

A Recital Program.

R. W. W.—Your program for your violin recital is good and well balanced. However I would end the recital with the *Scherzo-Tarantelle*, by Wieniawski, instead of the "Sonata, No. 2, in G," by Grieg. The Grieg sonata could be placed next to the last number. The Wieniawski number is remarkably brilliant, and would result in bringing your recital to a close "in a blaze of glory."

Of Modern Make.

G. L. M.—I am not familiar with the violins made in Prague by a maker named John Fuzeh. As the violin you recently purchased by this maker is dated 1910, it is a very modern violin, and his name is not listed in any of the catalogs of famous makers. It may be an excellent violin for all that. Some of the large dealers in violins in this country may know something of this maker.

The Number of Old Violins.

S. T. P.—No class of questions is more frequently asked in this department than this: How many violins did Stradivarius, Guarnerius, Nicola Amati, and other famous makers make during their lifetime? Also the question, how many violins of each of the greater makers are in existence at the present time? These are questions which cannot be answered with any degree of accuracy, as there is no reliable information on the subject. These great makers were not business men, nor manufacturers, who kept records of the violins they made, how many, or how few; so the matter is one of pure guess work, and one musical historian's guess is as good as another's. It is probable that Stradivarius made the greatest number of violins of any of the great makers of Cremona. He began to work for himself in 1666, and he kept at it until 1730; that is, for sixty-four years. He was a man of wonderful industry—never idle. He did not use machinery for making any part of the violins; they were hand made to the smallest detail.

Whistling and Singing.

R. W. A.—The fact that your daughter, who is a teacher of music, when whistling in the home, whistles the melody a fifth below the singing pitch, is interesting, but of no musical importance. It is no reflection on her talent or musical hearing. This is proved by the fact that you say if she concentrates on using the same pitch in singing and whistling, she has no difficulty in doing it. I have known others to change the pitch in the same way. This habit of dropping a fifth can easily be overcome if she concentrates on keeping the same pitch. 2—If you have already secured a competent director for your amateur symphony orchestra of forty pieces, he should attend to all the details you mention, passing on the applications for membership, selecting the concertmaster, arranging the programs, setting the time for rehearsals and so on. His word should be law in all matters pertaining to the orchestra and its members.

3—The French pitch, adopted in France in 1859, gives the A at 435 double vibrations per second. The German congress at Stuttgart adopted the pitch of A at 440. In this country the Universal Pitch of 440 is used by leading orchestras, and it has been adopted by the National Tuners' Association.

Violin Vibrato.

J. K. P.—The vibrato in violin playing is not used as a "pitch finder," as your letter surmises. It is used to impart a resonant, sympathetic quality to the tone, imitating the tones of the human voice, when under the influence of some strong emotion, such as sorrow, rage, love or pity. The voice trembles under the influence of emotion, and the violin vibrato reproduces somewhat this same effect.

2—You can use the vibrato effectively on slow scales, but not on rapid ones. 3—When you wish to make a vibrato note, press the finger on the string, and impart a to and fro motion to the hand from the wrist. Do not make it by shaking the whole arm, as so many do. Watch good violinists do the vibrato, if you have no violin teacher in your town to show you how. You can learn much by watching others.

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Many fine men and women earn their livelihood by securing subscriptions to magazines. Representatives of THE ETUDE invariably carry the official receipt of the THEODORE PRESSER CO., publishers of THE ETUDE MUSIC MAGAZINE. Swindlers in Canada are now using the names of Lee, Gilbert, Drayton and other aliases. Please co-operate with us to protect you. We cannot be responsible for the work of frauds.

Piano Accordion Department

Facts about Playing the Piano Accordion

By Pietro Deiro

FAMED ACCORDION VIRTUOSO, "THE DADDY OF THE PIANO ACCORDION"

Pietro Deiro, known professionally as "Pietro," has had a most interesting and colorful career. His many years of concert, vaudeville and radio playing, as well as the making of Victor records, have established him as an accordion authority. His text books, compositions and arrangements are used throughout the world. This article is the beginning of a series to be written by Pietro for ETUDE *readers. Instructions and suggestions will be given to cover every phase of accordion playing.*—EDITORIAL NOTE.

* * * * *

PIETRO DEIRO

FOR MANY YEARS the writer has grasped every opportunity to present articles on the subject of the accordion, feeling confident that if the real potentialities of the instrument were known to the musician, as well as to the layman, the accordion would eventually be recognized as a standard musical instrument. Barriers of prejudice needed to be surmounted. Interest had to be aroused.

During the past ten years, the piano accordion has been rapidly gaining in popularity. This is particularly true of the last three years. No longer is it necessary to defend it. Due to the vast improvement in the construction of the instrument, as well as to the ever increasing number of fine players, the accordion is at last being recognized as a standard musical instrument for solo, orchestral and even symphony playing. That this statement is no exaggeration, is shown by the fact that the Minneapolis Symphony Orchestra has already included an accordion in its instrumentation; and it is hoped that other symphony organizations will follow this fine example.

The general attitude of mind regarding the piano accordion, is one of inquiry. This was forcibly brought to our attention during a recent concert tour of the principal cities. Before and after each performance we were besieged with questions both from accordion students and from others perhaps interested in the instrument for the first time. The majority of questions asked pertained to various difficulties the players had encountered. Authentic information and advice were sought. It is, therefore, a greatly appreciated privilege to be allowed to answer some of these queries and to advise accordionists through the columns of THE ETUDE.

In this article, as well as in those which are to follow, we shall "Tell How" to play the accordion. Common handicaps that beset the beginner, as well as the advanced student, will be discussed. Specific advice will be given to pianists in particular. Perhaps in this way, some of the problems may be anticipated and thereby avoided.

Selecting the Instrument

LET US BEGIN with the purchase of the instrument. This is no longer a difficult problem because the prospective purchaser now has a wide range from which to make his selection. There are many fine makes of accordions being manufactured to-day, both here and abroad. The adult beginner never should consider purchasing anything but a standard full size piano accordion which has one hundred and twenty bass buttons and forty-one piano keys. The flashy looking, bizarre accordion, with elaborate color stone decorations, is now obsolete. Modern instruments are conservative and of artistic design. As to appearance, they have acquired the same dignity as other classical instruments possess.

The quality of tone is of paramount importance when purchasing any musical instrument, particularly the accordion. If the buyer does not have complete confidence in his own judgment as to the quality of tone, it would be well to seek the advice of an accordionist who can discriminate between models with a harsh, shrill sound and those with a desirable mellow tone.

And Off We Go

WE SHALL ASSUME that now you have the accordion and are ready to begin the study of it. At this point it seems apropos to give a definite word of warning to pianists in particular, who have a distinct advantage, due to the knowledge already gained from study of the pianoforte. The mastery of the accordion should be easy for pianists, but they should not make the mistake of endeavoring to learn it in a haphazard way.

There is more to accordion playing than merely finding the bass buttons and learning to combine the bellows manipulation with right and left hand playing. A very definite technic is required for each phase of playing. It is advisable to take the time to learn to play properly in the beginning, rather than to be ever after, either a mediocre accordionist, or to have to go back to the beginning, unlearn mistakes and then learn the proper method. "Hit or miss" study is no more applicable to the accordion than to any other musical instrument. The number of fine accordionists would be more than tripled if more real musicians had seriously studied the instrument.

A complete library of study material, covering every phase of accordion playing, is now available for the student. Famous classics from the greatest composers have been adapted for the accordion. Modern works from our leading contemporary composers, also, are arranged. Numerous compositions of merit have been written especially for the accordion.

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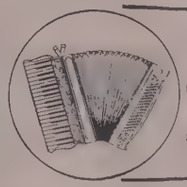

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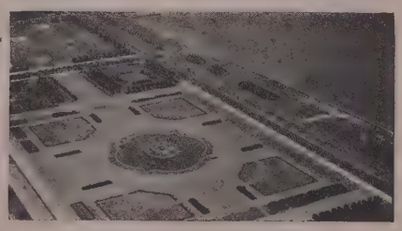

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he begins the study of the accordion, is to endeavor to adapt, without delay, his entire piano repertoire to the accordion, before he has even a vague idea of the proper manipulation of the instrument. Discouragement often follows, because the results are not on a par with his piano playing. The most rapid progress is made by beginning slowly and correctly. Years of study were probably required to perfect the piano repertoire the player may have at his fingers' tips; so it is not logical to presume that it could be immediately adapted to the accordion.

Later we shall discuss the combination of reeds within an accordion and show why it is advisable to play arrangements and compositions specifically made for and especially suited to the instrument. Certain tones are automatically combined and doubled within the accordion. In attempting to play piano music as written for the right hand, the same tones are often combined and doubled a second time. The effect may distort the entire theme. Not only that, but the player thereby makes an exhausting task of the manipulation of the bellows, for he is consuming several times the amount of air that is actually required. Too many valves are being opened. This makes shading of tone impossible.

Resuming Music Study at Sixty

By Haidee P. Michie

ONE DAY last week I found, among some old music books, a copy of THE ETUDE, published in 1898, and it recalled those days when, as a child, I took music lessons from my Aunt. I thought of our delightful associations during those lessons of the many important musical points that she impressed upon me, the interest she awakened in me, of her own beautiful playing and the look of her hands on the keyboard, soft, supple, strong, quiet, and able to draw from the piano, such magic melodies.

She always took THE ETUDE and loved it. She attended the summer music schools held in Philadelphia at that time, and came home full of delightful enthusiasm over the wonderful music she had heard and the many helps that had come to her as a teacher. She never tired of talking of Mr. Theodore Presser and his methods, his inspiring talks to the music lovers assembled there, the charm of his personality and the dignity of his presence. Her appreciation of Mr. Presser instilled into me a great reverence for him and for THE ETUDE.

I studied with my Aunt from the age of nine to nineteen, and then taught under her for several years. My music was always a pleasure; but after my marriage I neglected it, being absorbed by household cares and the training of a large family.

After my six daughters were grown, and most of them married, some of them proposed that I take up my music again. My husband was so much pleased with the idea that he bought me a magnificent piano. And so, at the age of sixty, I resumed my musical studies. I began with a fine teacher, whose tact was exquisite. No practice for forty years had developed faults of which I was utterly unaware. These she so cleverly corrected that I was scarcely conscious that she was doing it. I have, for the last two years, accomplished from one and a half to two hours a day of intensive practice, and some measure of my youthful technic has returned. I am memorizing, which I never did when a girl. It was not so much the vogue then; and my time was absorbed with new music, in order that I might become a proficient reader. I find memorizing very difficult, but have managed, in two years, to master Grieg's *March of the Dwarfs,* Chopin's *Sixth Waltz,* Mozart's *First Sonata,* and a *Waltz,* by Brahms. I spend much time on Czerny's "Studies," which are invaluable; and now I am studying a *Little Prelude in D* by Bach, found in an old ETUDE.

This work fills me with an absorbing delight, which, while I am at the piano, banishes any of the daily annoyances of life. I heartily recommend the study of music for women who, like myself, have accomplished the work of their lives and are enjoying some well earned leisure. They will find it more interesting than the movies, more satisfying than bridge.

All of my friends seem astonished at my undertaking. "How wonderful!" they exclaim. Even my teacher has confessed that when I began she looked upon it as a transient fancy which, at most, would not last over a month. Why such amazement and incredulity? There is one good reason; for they never knew my Aunt, nor the foundation she laid over a half century ago with the help of THE ETUDE and its wonderful publisher, Mr. Theodore Presser.

Bands and Orchestras

(*Continued from Page* 339)

of meaning "a dandy." The form closest to the spelling, dude, is *duda* (bag-pipe) of the Hungarian and Polish, which the Czecho-slovaks call *dudy*.

The peep sound made in playing the instrument inspired the names for the doublets fife and pipe. The Latin *pipare* (to chirp), the German *Pfeife* (pipe or fife), the Italian *piffero* (fife) and the word peep (sound made by young birds) are bird language words. The Chinese *ching* (bell) and *chung* (bell; clock) are Oriental interpretations of the sounds ding and dong. The process of imitation is often infantile and marks the speech of primitive people. A child is apt to call a bell "ding-dong" before it acquires the correct word. It frequently happens that words arrive at similar sounds and meanings in widely separately linguistic groups. Such a word is *cuckoo,* powerfully pulling toward universal usage, called *coucou* by the French, *koekoek* by the Dutch and *kukuschka* by the Russians. A sane, neutral spelling emerges from the Persian which in Latinized letters renders it unmistakably phonetical *kiskú*.

How bewitchingly musical are the primitive, imitative words inspired by the calls of birds. "Whip-poor-will, whip-poor-will," is the shrill call heard coming out of the silence of night, and "Bob-white, bob-white," from the partridge or quail as it scurries through the underbrush in the open country. And then there is the plaintive cry of the lapwing, "Pewit! Pewit!" the inspiration for a word from a little feathered mother who cries when she has lost her nest. And so the songs of nature run through our music.

* * * * *

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QUESTION AND ANSWER DEPARTMENT

Conducted by

Karl W. Gehrkens

Professor of School Music, Oberlin College
Musical Editor, Webster New International Dictionary

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Tempo of a Bach Chorale.

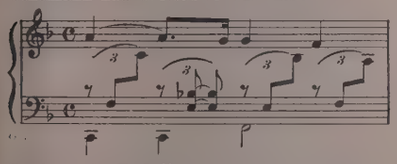
Q. Please tell me the metronome marking for the Bach Chorale, Jesus Christ, the Son of God, *as arranged for the piano by Walter Rummel. My copy is marked* Andante Maestoso. *The melody is about right at ♩=126, but this rate adds such difficulty when playing the big chords, that I am hoping the mark is wrong.*
Miss P. M. H.

A. The metronome marking is correct but you are justified in slowing down the tempo through this chord passage.

Rhythm in Schumann's Novelette.

Q. In Schumann's Novelette in F major, Op. 21, *how does one play the triplet on count two of measure 22? Does the G come on the last note of the triplet or not?*—J. G. H., Jr.

A. The G is not played with the last note of the triplet; it follows it. Measure 22 is played the same as measure 34. This measure would not be such a problem to so many if Schumann had written it like this:



Position in Pedaling.

Q. 1.—Should not both feet be on the pedals when about to use the soft pedal, instead of having the left foot somewhat tilted on the toe under the piano stool? I am told this is bad manners. Have I been misinformed?

2.—Is it right in phrasing an upward passage to let both arms swing outward at the close. It seems to me more a mannerism than a necessity.—M. M.

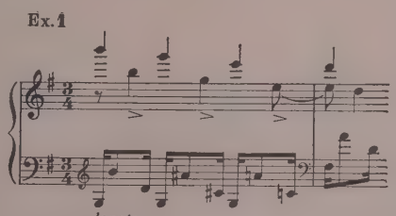
A. 1.—To sit on the piano stool with only two heels planted on a polished floor makes it difficult to keep one's balance while playing a difficult passage. This is the reason so many players draw their left foot back; it forms a tripod so to speak; and it is not bad manners. Many of the older pianists, who have been trained differently, never take their left foot from the pedal. Of course this should not be done when the soft pedal is to be used; and when this pedal is to be used the technic is usually of such a nature that it is not necessary to draw the foot back to maintain balance.

2.—Yes, you are correct. It is purely a mannerism. It is never necessary to throw the hands more than a few inches from the keyboard. I have noticed that the artists with the greatest technic are the ones who stick closest to the keyboard.

Rhythm in Schumann's Papillons.

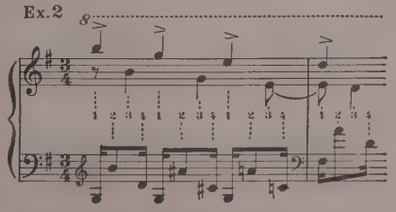
Q. I shall be pleased to know how to play and count this measure from Schumann's Papillons Op. 2.—F. D. N.

Ex. 1



A. In the example below I have divided each beat into four parts. This no doubt will clear up the rhythm for you.

Ex. 2



ffz and fz.

Q. 1.—When the mark ffz occurs in a musical score, does it signify a forzando, *or does it specify a more powerful* fortissimo?

2.—What is the function of the curved line extending from the left hand part to the right hand part in the opening phrases of Valse Triste *by Sibelius?*

3.—How should one play these measures?
J. E. A.

A. 1.—An *ffz* would be louder than an *fz*, provided both marks were in the same composition and written by the same composer. However, an *ffz* marked by one composer might not mean more than an *f* by another. Some composers never mark more than two *f's;* others will mark three or four. It is difficult to define such signs of themselves. Their application is always relative and must be guided to a great extent by the character of the composition in which they occur. A *dim.* after an *ffz* would simply mean less loud; after *piano* it would mean *pianissimo.* On the other hand, *crescendo* marked after *pp* would mean about *p,* while if marked after *f* it would mean *fortissimo.*

2.—This is simply a *legato* line; since the two chords are connected by the pedal the *legato* line is a superfluous marking.

3.—In the Ditson Edition of this work the right hand is supposed to play the chord on the second beat; in other editions this chord is written on the bass staff, so it can be played by either hand.

Simplifying Trills in Chopin.

Q. 1—What is the tempo for the Prelude in F, Op. 28, No. 23, *by Chopin? (2) How do you play the trills?*—Miss A. N. M.

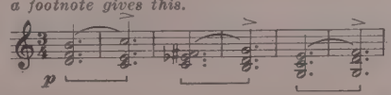
A. 1—The tempo of this *Prelude* is about M. M. ♩-116. 2—Theoretically, the trill is played as written below (Ex. 1). According to the metronome mark this would be four thirty-second notes to the quarter note. This might be too fast for you. If it is, you may play it as in Ex. 2 or Ex. 3.

Repeats.

Q. 1.—In playing the Scherzo *from Beethoven's "Sonata, Op. 2 No. 3," is it customary to observe all the repeats?*

2.—If the repeats are observed in the first section, should they also be observed in the repetition of the Scherzo *after the* Trio?

3.—In the Shirmer edition of this sonata, a footnote gives this.



Is there any reason for accenting the second chord?

4.—Am I right in pedaling as I have it marked?—M. B.

A. 1.—This movement is so short and varied that it would seem best to use the repeats in the first section.

2.—No. It is customary not to use repeats the second time.

3.—These chords should be about equal in tone. There could be a slight impulse given to the second chord, but certainly not an accent.

4.—The pedaling you have marked might do for Chopin or Debussy, but it is too "muddy" for Beethoven; besides, you would lose the delicate phrasing in the left hand. These chords can be connected very *legato* without the use of the pedal. Of course a break can be made between each pair of chords.

Fixed Do vs. Movable Do.

Q. Will you please tell me if there are two systems of teaching solfeggio.—C. S. H.

A. Various systems for teaching sight singing have been devised, but the two that are most commonly used are the "fixed *do*" or Continental system; and the "movable *do*" or English system. In the "fixed *do*" system any C is sung as *do* whether it is C-flat, C-natural, or C-sharp. Likewise any D is sung as *re,* E as *mi,* F as *fa,* and so on, the singer being compelled to analyze the notation so as to ascertain just what pitch to sing. For the talented pupil this is easy enough, and the discipline of having to learn the actual pitches for which the notes stand is an excellent device for improving his musicianship. But for the average pupil, who is not seriously interested in music and who has only moderate musical and general intelligence, the system is so difficult as to be practically impossible. So long as the music is in the key of C, with few accidentals and no modulations, such a pupil is "in clover." But, when he attempts to read music in keys having several sharps or flats, he is like a lost soul wandering about in an alien and inhospitable land.

The "movable *do*" scheme is based on tonality feeling or key feeling. The tonic of the major key is designated *do,* and the pupil sings in the keys of A-flat or F-sharp as readily as in C, for he does not usually think at all what the pitches are for which the notes stand. This is an advantage for the young child just beginning to read music and for the person who in general does not have occasion to sing anything except simple music based on tonality scales. But it is often a disadvantage for the serious student of music who must come to have an exact knowledge of pitches and intervals; and it is of no use at all to the instrumentalist.

In the public schools it is an advantage to have a scheme like the "movable *do,*" which enables all pupils to acquire the ability to read music of average difficulty. But for the professional musician it may be an advantage to use a scheme that is difficult to learn and which never becomes automatic, but which, because of its very difficulty, induces a specific and definite knowledge of music notation so desirable for a musician to have.

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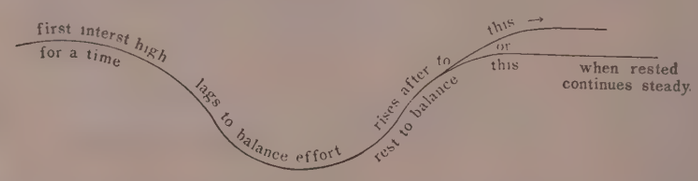
How to Lessen the Mortality Rate Among Music Pupils

By Stella Whitson-Holmes

Many teachers, no doubt, have had experiences in their teaching careers, similar to this. Billy, let us say, has come into the studio for his first music lesson. It is a new experience and he is enthusiastic to commence. At the close of the lesson, he has justified all expectations; has given strict attention, has grasped ideas rapidly and has reacted on the instant to all that has been said about hand and body positions. The experienced teacher knows to expect a perfect lesson from him when he returns and she gets it; perhaps something additional over the assignment, as well. Billy goes on this way learning rapidly, and acquiring many little pieces—when suddenly something befalls his interest. His fingers lag; his attention is out the window. Very soon his mother reports that he is not interested any more, and what shall she do? This has all happened at the end of a mere dozen lessons.



What has happened to Billy? Why nothing serious. It happens in the experience of all children who are learning music or any other subject. The mind demands a rest to balance the stress caused by the first glow of enthusiasm and strenuous effort. It cannot go on at such breakneck speed; so it lags a trifle till the effort has been balanced, when it will rise again to a normal if not superior interest and effort.

Educators in universities everywhere talk about what is called "the learning curve" which should be interesting to all music teachers and should provide the key as to what to do with "Billy" and others like him. Here is an illustration of many a mind's reaction to the stimulus of a subject, at first intensely interesting:

If the teacher understands that the lag of interest following a first spurt of enthusiasm and labor is but *normal* and is nature's way of protecting and conserving the mind's energy, she can then explain this to the parent. When the parent is made to see that the lagging period is but temporary, she will realize the mistake in discontinuing lessons, and rest in patience with the thought that interest will rise again in a short time, to its previous level; it may go even higher.

Usually the teacher may expect the interest to lag in proportion to the time it raced at fever heat. And in many cases, the higher the interest at first, the sooner depression follows, usually lasting for an equal period. But let it be remembered that few pupils escape this period of lagging interest. The few who keep to an even keel may fall into two minority groupings: (1), those who will make very creditable musicians, and (2), those who are good students generally, learning music to a reasonable degree only, just as they learn other subjects.

Teachers should consider well the learning curve taken by the mind in such a great majority of cases and see if they cannot cut down the high mortality rate among music students by proving themselves intelligent guides to parents at such a discouraging period. The resourceful teacher will suit this to her environment.

The Harp: Beautiful in Its Limitations

When writing on "Accentuation in Piano Playing," in THE ETUDE for April, 1887, the knowledgeous John S. Van Cleve made the following interesting comments on this so poetic instrument:

"Why is not this instrument more cultivated in our day? Its thick, rushing swarms of tones remind one of that fanciful passage in Jean Paul Richter's 'Titan,' where he speaks of tones rushing forth like swarms of silver bees. The sound of the harp is tremulously sweet and its aerial tones melt delicately as whispers in a dream. The harp was the instrument which made Allesandro Scarlatti famous; it was the immemorial accompaniment for the chanting poet; it was the grandfather of the piano.

"The answer is to be sought in one thing: The range of its intensity is small, hence two things are lacking to it—graduations of power great enough to express that vast fluctuation of emotion which characterizes all modern life since the French Revolution, and secondly, it cannot attain that variety and pointedness of accent which make the musical form stand out in high relief."

While there is still something of truth in the foregoing statements, yet it must be borne in mind that since this writing there have been such improvements in the mechanism of the harp as to make a great increase in its powers of expression. Though it probably will continue to lack some of the resources, for instance, of the piano, still there will be always in its poetic tone something which will awaken a fond, romantic and reminiscent pleasure reminiscent of a glamorous past.

* * * * *

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Music for the Marionette Theater

(*Continued from Page* 333)

FOR THE Teatro dei Piccoli of Rome, Respighi wrote a delightful score called "La Bella Dormente nel Bosco (The Sleeping Beauty in the Woods)." It is a charmingly orchestrated fairy opera in three acts, dainty, impressionistic and graceful. It is said to restore dignity to the marionette form, while not being hampered by its limitations. It was produced in 1921. Casella also wrote music for this Marionette Theater, as did Malipiero. The latter's composition was a little humourous puppet ballet called "The Savages." In it he tried to achieve new effects despite a much reduced orchestra.

Respighi's response to the grotesqueness and the quality of caricature inherent in marionettes was immediate. "A marionette," wrote he, "is a stylized actor. Therefore, a stylized art (that is, opera in its traditional Italian form) is adapted to it. The grotesque nature of the puppet is accentuated when it dances. Those who see the dance as a cerebral phenomenon will find interesting and charming motifs in the marionettes' angular gestures." Respighi himself saw the dance as a passive art, entirely dependent on music, which it makes visible. He felt that it could be expressed only by means of the human form. Thus the resources of the marionette theater are limited. It does not offer a wide field for experiment, in Respighi's opinion.

The puppet music in Stravinsky's "Petrouchka" and in Lord Berners' "Luna Park" can scarcely be termed pure puppet music, since the puppets themselves turn out to be more than mere mechanisms, and the music to be more articulate and emotional than is customary in such cases. As a matter of fact, Berners' actors are designated as freaks, not puppets, and the music of each one characterizes his peculiar deformity. Berners has put to good musical use his knowledge of human psychology.

De Falla's brilliant "El Retablo de Maese Pedro" is perhaps the cleverest of all puppet music. It is at once ultramodern and archaic Castilian in flavor, and contains various old dances, such as the *gaillard* and the *seguidilla*. Stravinsky once said that "El Retablo" is one work in which De Falla had deliberately freed himself from the folklorist influence under which he was "in danger of stultifying himself."

This miniature opera, less than a half hour in length, was commissioned by the Princess de Polignac for her puppet theater. It is based on an adventure of *Don Quijote* in the second part of Cervantes' tale, when the chivalrous adventurer and Sancho Panza rest at an inn to view a traveling puppet show. There are three singers and twenty-three players in the orchestra. All the instruments (strings, woodwinds and harpsichord) are muted to suggest the idea of puppets.

There are puppets of two sizes in the production: small puppets belonging to *Maese Pedro* and large puppets to represent the real persons in the drama. Thus, according to J. B. Trend, De Falla accurately judged and pleased the taste of the sophisticated audience for which he was writing.

At the first sound of "El Retablo" one knows it is music that belongs to mechanical actors—the slow, monotonous, strongly accented bass with the "rusty" melody surmounting it. The words of *Maese Pedro* are sung in free, declamatory fashion, without accompaniment. When, later, some of the song is accompanied, most of the melodies are confined to a very small compass—in fact, often to a single note. There is a section that is classic in feeling. Trumpets blow for the court of Charlemagne. Later on comes an instrumental section definitely reminiscent of the Spanish (or Gypsy) dance, with its rapid heel work. The *fuga* (escape) is truly contrapuntal, or fugal, in style. At the end, the classic and the Spanish blend in marked music that grows slower, louder and heavier, and ends on a prolonged *FFF* long after the curtain has descended on *Don Quijote's* last outburst. De Falla has not written merely puppet music. He has created a masterpiece of the marionette theater.

What Reward for Good Lessons?

By Fanny G. Eckhardt

What do you do to encourage good lessons from your pupils? Do you give the promise of a new piece—or do you, perhaps, grade your pupils for perfect lessons? Or are you one of the many teachers who find the star system most effective? And if you use the star system, giving gold stars, red stars, blue stars, any color stars, do you wait until the pupil has earned ten stars of one color and then give a larger star of a different color—and perhaps after twenty such stars you probably give a gold star or several gold stars—and then what? Does the pupil really feel large gold stars are adequate rewards for perfect lessons?

I have found the following method most effective in encouraging good lessons from my pupils and in sustaining their interest. I, too, use the star system. The pupil can earn two stars at every lesson; a gold star for a perfect lesson and a red star for a perfect review piece. (Pupils should have a repertoire of from four to six pieces at their command at all times.)

When twenty stars have been earned, counting both gold and red stars, the pupil receives a prize. This prize has nothing to do with music—and it does not exceed twenty cents. It can be an autograph book, crayons, clay set, or perhaps a children's book or even a game. Lately I have formed the habit of asking the pupil what I should buy. Usually they decide long before the twentieth star is reached what the reward will be.

It is surprising how eager they are for the stars, because they know the prize will be something which they like. There is no competition. Every pupil will at some time earn a prize—some may win several prizes, because after the first set of twenty stars we begin again. The pupil again begins to count "Eighteen more stars—fourteen more—and finally the glad remark "if I get two stars next week I'll have my twenty." Perhaps the pupil will get only one star that week—then a week longer before the prize is earned. The money spent for prizes is certainly worth the results obtained in good lessons.

* * * * *

"When a student, whether adult or child, goes away from his first lesson able to express on the piano a musical thought before he reads notes, he is paralleling in his musical life the procedure followed in his learning to talk when a baby."—Florence Graybill Faust.

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For the Delinquent Left Hand

By Mary E. Williams

Many pianists, especially amateurs who have studied more or less spasmodically, wonder why they do not "get farther" with their playing; and frequently it is because of a poorly trained left hand. For such, a systematic training of the offender will work wonders. A half hour, at least, should be devoted daily to left hand practice.

First, play the left hand part, alone, of one or more pieces.

Second, practice technical exercises with the left hand only; then with both hands, but always with the attention on the left hand.

Third, do left hand, wrist, and finger exercises away from the piano. Use the left hand at every opportunity so as to become ambidextrous; and also to strengthen the left hand.

Fourth, seek every opportunity to play compositions for the left hand alone.

In short, train the brain in reading the left hand score; and train the hand in physical exercises so that it may have the ability and the agility to obey the commands of the brain. Three months, six months or even more, as the case may require, of strict attention to the left hand, will greatly improve the playing and will add much to the individual interpretation.

All That Was Left

By Marie Dickoré

They had just finished paying for the fine new piano. They were proud of it, so handsome in its shiny new mahogany case, so beautiful in its mellow tone. It just fitted into their home in the Ohio Valley.

Father and Mother Smith were happy in their efforts to provide this new piano. All the seven children were taking lessons of Miss West, the local teacher, and were really enjoying their practicing. Then came the flood of early February.

Its threatening waters might reach the town. The damp air would harm the precious piano. Mr. Smith telephoned the firm from whom he had purchased the instrument and asked if they could care for it; and they obligingly sent a truck and stored the piano till the waters should recede.

To-day the piano is the only possession of the Smith family.

Even the house disappeared with the flood.

This is a true story.

The Why and How of Memorizing Music

(*Continued from Page* 298)

that their talents are generally unsatisfactorily developed; and, excepting the rare one who becomes at least somewhere near a genius, they are apt to drift into the ranks of popular music and activities connected therewith.

Eye Memory

THE NEXT form to be considered is what may be appropriately termed vision, or eye, memory. This is accomplished through forming a mental picture of the printed page, measure by measure, so that, if called to do so, the student could dictate the names and time values of the notes in each measure.

To a certain stage, this method is very satisfactory. Vision, or eye, memory, does however, have its drawbacks in actual performance. For instance, in a brightly illuminated recital hall, where there is apt to be unavoidable confusion of a nature to distract both eye and attention, it often becomes quite impossible to retain a clear mental picture of the printed page. Under such conditions, the eyes may be closed while playing, to aid the memory; but this is impracticable in the case of a piece of considerable technical difficulty, when the attentive eye is necessary to the insuring of accuracy in keyboard performance. Nevertheless, this constant consciousness of notes may become an elusive safeguard against slips of memory.

Knowledge Memory

WITH KNOWLEDGE MEMORY we arrive at a method upon which we can look as the most reliable of all. It has its birth in the vision and auditory types of memory. After the preliminary stages have been completed by these means, and the music played very slowly for a day or two; the measures, say the first eight or sixteen, should be numbered. The test consists of disciplining one's self to be able to start at the beginning of any one of these measures. It is best to make a first test of the odd measures (1, 3, 5, 7, 9), and then to follow these with the even measures. This piecemeal method may seem a bit slow and tedious, and it may not appeal to the pupil who likes to work on two or three pages during one practice period, but it assures positive results.

Whenever it is found necessary to impress upon a pupil the value of this short bit method of practice, it will be wise to present a few tangible figures. This power of figures sometimes proves quite a revelation, even to professional musicians who have not taken the time to consider the daily practice and study problem from such an angle.

Few realize that four measures worked out each day, with a view toward the immediate disposal of all details, including correct fingering, phrasing and rhythmic problems, and allowing for six practice days each week, will amount to nine hundred and sixty measures for a school season of forty weeks. Considering that at least one-third of each selection consists of an exact repetition of former measures, this would make a grand total of one thousand, two hundred and eighty measures. Inasmuch as the length of the usual teaching selection is approximately seventy-two measures, that would mean that the student pursuing such a course would be able to work out at least eighteen pieces during the school year. How many does the average pupil master with the usual method, if trying to practice at least one half of a piece during one practice period? Experience has shown that such pupils rarely can account for more than eight or ten selections each year, in addition to the usual etudes and technical exercises. The value of such a method of procedure as here advised proves still more impressive, when a systematic course of memorizing must be adopted.

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Answered

By **Frederick W. Wodell**

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Throat Troubles.

Q. 1.—I have received a great deal of help from THE ETUDE. *I have studied eighteen months, and my vocal teacher predicts a great future for me. For periods of three or four weeks my voice is clear as a bell, and strong, even after a concert of eight or twelve numbers. Then out of a clear sky I get a sore throat, which renders my singing voice useless. My tonsils have been removed. Nose and throat specialists say the cause is a "run-down" system; that nose and throat are in good shape. I have tried various methods of building up my reserve energy; but, when I think things are sailing on again, on comes another siege of the same trouble. Can my case be remedied? Am in a Department that contains hot, dry air, and a number of employees complain of dry throats, and a burning sensation in the nasal passages.*

2.—Although I sing quite difficult numbers in German and English, and know note and rest values, I am unable to sight-read unfamiliar music. Am soloist in a fine church. Are there schools that teach the thing I have mentioned?—F. J. K.

A. 1.—Better change your working environment as soon as possible. We see no reason why you cannot expect a cure of your trouble. The doctors have given you good advice. Persist in following it. Your teacher is right in not having you sing when the so-called "cold" is on. We suspect overwork of the voice as having to do with your difficulty. Dr. Irving W. Voorhees, in "Hygiene of the Voice," says, on page 55 of his chapter on *Phonasthenia (Voice Fatigue):* "The fundamental cause of this difficulty is, in many cases, faulty voice-placement." Again, on page 57, "anemia and chlorosis, through insufficient nourishment of the muscles and improper removal of waste, are not uncommon causes." You would do well to read and reread Dr. Voorhees' chapter on this topic. Dr. Kurt Singer ("Diseases of the Musical Profession") says: "Wrong breathing, false intonation, weakness of voice, lack of quality, sometimes are occasioned by organic disorders. The singer is especially sensitive to colds, certain kinds of food, tobacco and alcohol." This also is a valuable book for study by an intelligent vocalist.

2.—There should be in your city in connection with a school of music, or working privately, an instructor who could teach you how to sing at sight. An excellent series of books which you could use in this study is that by Frederic W. Root, to be had from the publishers of THE ETUDE. It takes much practice in singing *new* music to enable one to sing readily at sight. Singing over and over again the same music will not do as much for you as will constant tackling of new material and doing the best you can with it.

Medium Tones First.

Q. 1.—I am sixteen. Until seven weeks ago I had not had a voice lesson. My goal is opera and radio. My teacher is of the finest kind but does not seem to realize the one great trouble with my voice. He has been coaching me more on attack and expression than on tone, and this tone is what I need more than anything else. I have very good tone on the lower notes, but when I reach the higher notes (my range is up to F above high C) I have little or no volume. It seems to go from a pure tone to a nasal, and nothing I have tried has helped to rid me of this nasal tone. Do you know of any exercises which should help me to increase my volume?

2.—Some people have recommended such physical exercises as rolling the head from one side to the other, and bending the body from one side to the other, but they seem so foolish that I have not done much with them. Are they of any use?

3.—I am supposed to practice one hour every day, dividing the time, or practicing three-quarters of an hour all at one time. I often do this, since I go to school during the day, and it is easier to practice all at one time. But when I do, my voice gets tired, and I can scarcely sing. What is wrong?

4.—Do you think I should go on practicing, whether my voice is tired or not, so that I might get over it?—B. S.

A. 1.—Get your tones on the range, say from Middle C up to F, fifth line, treble clef, on a right basis of controlled breath and freedom from rigidity throughout the whole vocal instrument, especially at the back tongue and the jaw, and in course of time, with careful practice, the higher notes will come into the fold and have satisfactory relative volume.

2.—Such practices, during singing, have helped some people to come to know what it really feels like to sing with freedom from muscular rigidity, especially about the neck.

3.—Surely you must appreciate that a way of practicing which makes your voice "get tired" should be abandoned.

4.—No. Divide your practice hour into three periods of sixteen to twenty minutes each, with a few minutes of silence between them. It seems to us that you have not had sufficient experience to be able to criticise your teacher's way of dealing with your voice. Do not listen too much to common "gossip" among singers about vocal matters.

Operatic Qualifications.

Q. I am fifteen and a junior in high school; soprano; been told my voice is above the average. Can sing to high A without straining, and on a scale can go higher. My parents can afford a voice teacher, but none is to be found in the small town where I live. My greatest ambition is to become a professional singer, and to sing in grand opera. Have studied piano for six years and can accompany myself. My parents wish me to have a college education. Do you think that I should go to a larger city now and study voice, or should I wait until I go to college? My decision will be left entirely to your advice.—G. G.

A. Are you of grand opera material, vocally, musically, temperamentally? Are you of material even good enough to show possibilities for success in oratorio and concert singing? Have you a strong body, a warm heart governed by a cool head? Have you a gift for languages and for acting? On these points take the opinions of more than one noted teacher of voice production and the art of singing. If it turns out that you really have the gifts for singing in grand opera, or other professional fields, finish your high school course, and then look about you for a school where you can obtain first class vocal instruction, and as well needed work in piano and other branches of music, and in languages, particularly French, Italian and German. A professional singer is always better off for skill in sight singing, and some knowledge of harmony and musical form: of poetry, dramatic art, painting and sculpture.

A Careful Beginning.

Q. Have been told that I have a fine speaking voice and should take singing lessons. My husband has been taking lessons for two years from a professor in this city. 1. Do you think he can teach me? 2. Do you think the voice should be trained before I start singing notes?—S. M.

A. As a rule, it is better for one to take lessons from a nonmember of the family. Our "relations" sometimes expect rather too much from us, you know. We know of a very eminent teacher of voice who was unable to teach a young member of his own family and had to entrust the work to one of his mature pupils. The sight singing and voice culture work could be carried on at the same time by a competent teacher of both subjects. Do not entrust your voice work to anyone who does not well understand the singing voice.

The False Teeth Problem.

Q. Am a college student; one degree, and working now for law degree. Am twenty-three, and have been taking voice for a year and a half. Have sung in glee clubs, choirs and so on. Am five foot seven and one-half inches tall, considered of good appearance; have acting ability and appeared in many plays; excellent health, athletically inclined. I feel my college training will be of no use to me later, in a specialization as I wish it to be. Know the tremendous odds facing every artist, at least in the beginning. Have an even range from C below Middle C to High C; thus have unusual ability to sing the average tenor and baritone range. Teacher is enthusiastic over my prospects. Worried because last month dentist told me all my upper teeth would have to be extracted. Music teacher says this will have no effect? Am financially settled for a while. I know French, have good knowledge of Spanish and can speak Greek and English fluently.

1.—Is my age one in which it will be too late to start on a musical career?

2.—Should I go ahead and plan a musical career? I love music more than anything else.

3.—I have a very strong voice, with lots of depth, and "carrying power." Will I qualify for opera?

4.—Should I keep on taking voice after teeth are extracted and plates put in?

5.—I play the violin; want to play my own accompaniments. Is it advisable for me to take piano lessons?—H. J. C.

A. 1.—In a sense you have already made a start. Considering your ambition, it would have been better had you begun the serious study of voice earlier.

2.—You seem to understand that the road to a successful career as a vocal artist is a long and hard one. Better get an expert opinion on this question from at least two really eminent teachers of voice and the art of singing, who can judge you from a personal interview and from hearing you sing. You know that voice *quality* is a very important item (we note that you say your voice is "improving in quality, shading and roundness"). Nevertheless, get the opinions of experts, as we have suggested.

3.—See answer to No. 2.

4.—If your dentist does a good job, you should have no difficulty in continuing to sing after he is through with you.

5.—Most assuredly.

Emotion in Song.

Q. I am fourteen; been studying voice four months; light, high soprano; teacher says my voice is as mature as that of a sixteen year old girl. Am planning to study for opera; being very careful not to strain my voice. When I sing a song all emotion is absent. Am told I must get expression to make my audience understand my song. Tones are resonant, rich and full. Is there anything to help me to develop emotional qualities?—M. E. N.

A. Do not worry about the point you mention. Time will bring you experience to bring out your powers of expression. You may read imaginative poetry by good writers. Confer with your teacher of English literature as to authors for your use at this stage.

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From Woods and Fields

(*Continued from Page* 300)

Sunshine Valley (2½)....J. Ellis
(*Bows and retires.*)
Sixth Child (recites):
To a Wild Rose
When June spring's early prophecy fulfills,
With myriad beauties trailing in her wake,
Then roses wild, in fields, in woods, on hills,
Distill their scent to waft o'er rippling lake.

Then lightest touch of Nature's brush is seen,
And perfume on each tenderest zephyr blows;
While soft against the wall of velvet green
Repose the blushes of the sweet wild rose.

(*Goes to the piano and plays one of the following*):
Little Wildflowers (1) M. L. Preston
Briar Rose (2).....G. F. Hamer
Among the Wild-Flowers (2) W. A. Johnson
Little Wild Flower (2½) L. L. Loth
Wild Roses (3)...J. W. Bischoff
Wild Rose (3)...E. F. Christiani
(*Bows and retires.*)
Seventh Child (recites):
The Little Brooklet
I found a little brooklet
As it sprang from out the ferns,
And it led me laughing, dancing,
Over rocks, 'round sudden turns.

How it babbled as it wandered,
Sometimes sang to happy me,
Once in waterfall it murmured,
Changed to mellow minor key.

Thus it made the dearest playmate
Till it smiled farewell to me,
As it joined the rushing river
On its journey to the sea.

(*Goes to the piano and plays one of the following*):
Babbling Brooklet (2½) F. F. Farrar
Brook in the Forest (2).H. Wenzel
Brooklet's Song (1)...W. Baines
The Brooklet (4).H. A. Matthews
Merry Brook (2)...A. P. Risher
Rippling Water (2½) B. R. Anthony
Meadow Brook (4)...C. Huerter
(*Bows and retires.*)
Eighth Child (recites):
In The Boat
Out on the lake, in the sunset glow,
I dip my oars and sing as I row;
The water is cool and deep and clear
And nature's beauty is mirrored here.

Far from the noise of the busy street,
Far from all rush and the city's heat,
Try dipping the oars in a lake as fair,
And yours will be joy beyond compare.

(*Goes to the piano and plays one of the following*):
A Lily Pad Boat (1½).M. Adair
Boat Song (3½)..E. L. Ashford
In the Boat (2)....H. A. Norris
Little Boat Song (2½)..I Philipp
Boat Song (3).....V. Bishop
In a Boat (3).....E. Ketterer
A Boat Ride (3).....L. C. Rebe
(*Bows and retires.*)
Ninth Child (recites):
The Meadow Lark
O, the Meadow Lark is here again,
He's calling, calling me;
I'm so sure he must be happy
For his voice is full of glee.
O many days I've looked for him
And longed to hear him sing;
And now at last I've heard him,
And I've seen him on the wing.

(*Goes to the piano and plays one of the following*):
The Meadow Lark (3) E. L. Ashford
On the Wing (2½).....J. Ellis
Hark! Hark! The Lark! (2½) Schubert-Harthen

(*A commotion is heard outside. All the children spring to their feet. The first, second, and third child run out on the stage. The tenth child, dressed as* Tumble Weed, *enters in a series of somersaults. When he reaches the center of the stage he sits down in a huddle with his arms over his eyes. He is followed by the children who had recently gone out.*)

First Child (in excited tones): "Look what we found in the garden!"
All the children: "What is it?"
Tumble Weed *rises to his feet, and folds his arms.*
Second Child: "Why, it's *Tumble Weed!*"
All the children (in chorus): "Why, it's *Tumble Weed,* of course!"
All the Children:
Tumble Weed, Tumble Weed,
You're nature's little clown.
Sometimes bobbing lightly up
And sometimes rolling down.

We watch you ride the breezes,
And, although you're but a weed,
We think you're really clever,
To scatter thus your seed.

* * *

Additional

If more numbers are desired, another child may add Schumann's *Happy Farmer.*
The Happy Farmer
Farmer Brown brings in his hay,
His face aglow with honest pride;
His good wife meets him at the gate,
And throws it open wide.

He smiles at her, and she at him,
Both thankful for fair weather;
And, feeling full of hope and joy,
They sing this song together.

(*Goes to the piano and plays one of the following*):
The Happy Farmer (2) R. Schumann
Farmer John (2)...M. Greenwald
Or one may recite:
Trees Upon the Hillside
Trees upon the hillside,
You stand so straight and tall,
Brave in the face of ruthless winds,
And heavy rains that fall.

"Be always bold!" you seem to say,
"Stand firm when storms come nigh;
Look up, unbending, unafraid,
God soon will clear the sky."

A tiny spark, a raging flame,
Would take you from our sight;
And you, green trees, so fair to see,
Would stand in black and white.

We'll never let such fate befall,
But carry out His will;
And all will love and guard you well,
Dear friends upon the hill.

(*He then may play one of the following*):
Song of the Pines (1½).M. Adair
'Neath Shady Trees (3) C. Huerter
The Weeping Willow (4) H. L. Brainard
Beneath the Elms (5).G. B. Nevin
Music Among the Pines (6) A. P. Wyman

The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers

MUSIC STUDY EXALTS LIFE

MUSIC STUDY EXALTS LIFE

Advance of Publication Offers—May 1937

All of the Forthcoming Publications in the Offers Listed Below are Fully Described in the Paragraphs Following. These Works are in the Course of Preparation. The Low Advance Offer Prices Apply to Orders Placed Now, with Delivery to be Made When Finished.

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The Art of Interweaving Melodies—Orem	.60
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Golden Key Orchestra Series—Parts, Each	.20
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Musical Visits with the Masters	.20
Presser's Two-Staff Organ Book	.40
Three-Voice Inventions — Piano — Bach-Busoni	.30
Twelve Negro Spirituals—Men's Voices—Clark	.15
Two-Voice Inventions — Piano — Bach-Busoni	.30

"As Full of Spirit as the Month of May"

● Here is a glad line from Shakespeare's "Henry IV" which, despite its three centuries, is as fresh in 1937 as in 1597. May is the month when one wants to start with new energies to accomplish new and finer purposes.

In the hour of blossoming, we hope that all our musical friends are spreading out in their musical lives. Look over the advertising pages of this issue with care. You will find many items that deserve your enthusiastic investigation. Filled with the natural initiative and spirit of May, we are sure that you will discover in this manner, many ways to add profitably to your artistic and financial prosperity.

A suggestion for teachers of young pianists is a seasonable and novel pupils' recital offering which will intensify pupil and parent interest in music study, and also serve as a splendid means of professional publicity in the community. Here is a planned recital:—

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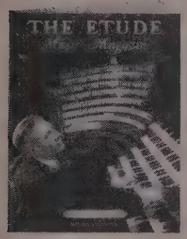
Musical Playlet

By Mildred Adair

The Cover for This Month



So striking a photograph as appears on the cover of The Etude this month is of interest to practically everyone. The fact that it depicts a great organist at a great organ makes it of intense interest to all lovers of music and matters musical.

The Organist—By reputation, Dr. Charles Marie Courboin needs no introduction. The name of Courboin is as quickly identified with the organ by the average layman as the name of Paderewski with the piano, the name of Paganini with the violin, the name of Casals with the cello, and so on, as other artists might be named in like manner. However, a little biographical data on this famous organist and composer is not amiss as supplementary to this month's cover. He was born April 2, 1886, in Antwerp, Belgium. He studied at the Brussels Conservatory. He came to the United States in 1904, becoming the organist and choirmaster of St. Paul's Church in Oswego, New York, and moving from there in 1915 to the First Baptist Church at Syracuse. He also held the post of municipal organist of Springfield, Mass. His concert tours of Europe and the United States always have been significantly successful.

The Organ—The nucleus of this organ, which is the largest in the world, was the organ built by a Los Angeles company in 1904 for the convention held in Kansas City. That organ, which was a five-manual organ, with 140 stops and 10,059 pipes, was the largest pipe organ in the United States and the fourth largest in the world at the time it was exhibited at the St. Louis Exposition in 1905. Later, the Kansas City authorities did not consummate their contract and the organ was purchased by John Wanamaker. When it was installed in the Grand Court of the Wanamaker Store in 1912, it was entirely rebuilt and there were additions made which brought it to a stage of being the largest organ in the world.

How the staff of organ experts constantly have been enlarging and improving this organ may be appreciated by noting that in 1919 it had 18,144 pipes and 232 speaking stops, whereas at the present time it has a six-manual console, over 30,000 pipes, 451 stops, and 964 stop controls. The ten divisions of this organ are Choir, Great, Swell, Solo, Ethereal, Stentor, String, Orchestral, Echo, and the Pedal.

Thousands of visitors to Philadelphia are thrilled when they have an opportunity to hear this organ played at one of the regular daily periods, and many Philadelphians take advantage of every opportunity they can find to hear these concerts.

The Photographer—Harry Shelley Hood, the guiding genius of the Hood Illustration Studios in Philadelphia, is the man who photographically created the dramatic composition presented on this cover. A graduate chemical engineer, Mr. Hood is able to lay claim to being one of the pioneers in the technical development of color photography, and his research work in the science of photographic chemistry has been notable.

An Opportunity to Obtain a Musical Bargain

During June, July and August, we offer to music lovers, not subscribers to The Etude, a special three months introductory subscription at a price of 35 cents for the three numbers. Every music lover is given the opportunity to become acquainted with our fine publication, The Etude Music Magazine. This offer is good only for the months of June, July and August. Orders will be filled as received. When the summer editions are exhausted, no more of these special subscriptions will be accepted. Remit 35 cents in cash, money order or stamps now and enjoy three fine copies of The Etude. Present some musical friend with a summer subscription.

Canadian subscribers will please add 10 cents to their remittance to cover Canadian postage.

Twelve Negro Spirituals

Arranged for Men's Voices

By F. A. Clark

Even some of the greatest men of the ages have made mistakes. The dynamic and beloved Theodore Roosevelt once got himself into a peculiar position when he gave a speech in which he ran the Puritans and Pilgrims together as one and the same. There have been some music arranging and music publishing mishandlings of the Negro spirituals, but there is no mistake in the Theodore Presser Co. decision to publish this book of arrangements of Negro spirituals for a quartet or chorus of men's voices.

Mr. Clark, with his special musical gifts plus his intimate acquaintanceship over a long span of years with the spontaneity and sincere simplicity of the religious singing of the people of his race, has made these arrangements in a proper manner. He has not attempted to "gild the lily" with any display of musical idioms; rather he has taken some lilies in their natural beauty and provided them with a setting and background which will enable many to see and enjoy their real beauties all the more.

The twelve spirituals which are presented in this collection are: *Deep River; Goin' to Shout; I Couldn't Hear Nobody Pray; Go Down, Moses; I Know the Lord's Laid His Hand on Me; Swing Low, Sweet Chariot; Rise, Shine; Steal Away; Bye and Bye; This Little Light of Mine; Got a Home in That Rock; King Jesus Is A-Lis'enin'.*

In advance of publication a single copy may be ordered at the special low price of 15 cents, postpaid.

Graduation Awards and Gifts for Music Students

In most parts of this country the annual graduation exercises are held in June. Music students who have completed a prescribed course of study appreciate an acknowledgment in the form of an appropriate certificate or diploma; teachers will want to present to the honor students an award of merit.

To enable its thousands of friends in the music profession, everywhere, to satisfy these expectations of their pupils, the Theodore Presser Co. carries in stock a fine assortment of awards suitable for presentation to music students—diploma and certificate forms, medals, brooches and clasp pins. These are illustrated and described in *The Music Teacher's Hand Book,* a copy of which will be sent gratis upon request.

Incidentally, a special service is available to our patrons in engrossing diplomas and certificates and engraving medals and pins. Through arrangements with local artists and engravers you may have this work done at reasonable prices. It is advisable to allow ample time for the completion of engrossing or engraving when ordering it, or in writing for information concerning prices, etc.; say from ten days to two weeks.

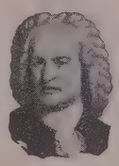
Parents, relatives and friends of music students often seek appropriate gifts for graduation or promotion day. Space forbids giving here a comprehensive list, but following are some suggestions in music books that should prove interesting:

Music as an Educational and Social Asset (Barnes) ($1.50)
Musical Progress (Finck) ($2.00)
Musical Travelogues (Cooke) ($3.00)
Notturno—A Musical Novel (Schmidt) ($1.50)
American Opera and Its Composers (Hipsher) ($3.50)
Music and Morals (Haweis) ($2.25)
Great Men and Famous Musicians on the Art of Music (Cooke) ($2.25)

Two-Voice Inventions Three-Voice Inventions

(Bach-Busoni)

English Translation by Lois and Guy Maier



The work of preparing for publication this new translation of the noted Bach-Busoni *Inventions* is progressing nicely and we hope to have ready, in the near future, copies for those who order them in advance of publication at the special price, 30 cents each, postpaid.

Experienced piano teachers well know the value of Ferruccio Busoni's masterly editing of Johann Sebastian Bach's works, they always employ these *Inventions* with serious piano students. Many American teachers are not satisfied, however, with previously published English translations of Busoni's annotations, and Mr. Maier, knowing of this, has collaborated with Mrs. Maier in a new English version that we believe will prove most helpful.

In ordering be sure to state whether the *Two-Voice Inventions* or the *Three-Voice Inventions* are desired. These books will be sold only in the U. S. A. and Its Possessions.

(*Continued on Page* 352)

ADVERTISEMENT

Ada Richter's Kindergarten Class Book

A Piano Approach for Little Tots

Correct procedures in the education of the pre-school child are exceedingly important. In introducing the early study of music, one effective way to capture and retain the interest of the young beginner at the piano is through the appeal of story-telling.

Mrs. Ada Richter, a prominent child educator in the music field, in her latest work, makes practical use of this element by employing the story of *Goldilocks and the Three Bears,* while at the same time giving the child a knowledge of music fundamentals. This favorite childhood story lends itself most appropriately in making the young piano pupil's training interesting and instructive. It was the success enjoyed by Mrs. Richter, herself, in definitely accomplishing quick results with pre-school pupils that prompted her to have this method published. If you are a teacher seeking suitable material with which to enter this important field of education, this book will prove itself a worthy guide for your work. If you already are teaching pre-school children, using other methods, Mrs. Richter's new book will be valuable as supplementary material, because it contains interesting helps for varied class activities—coloring pictures, writing notes and copying music. A single copy may be ordered at this time, in advance of publication, at the special price of 30 cents, postpaid—surely a small outlay for the many benefits to be derived through the use of this helpful work with pupils of pre-school age.

Fourth Year at the Piano

By John M. Williams

Those teachers and pupils who have recently received their copies of *Third Year at the Piano* ($1.00) by John M. Williams, previously announced in these pages, will know what fine things to expect in the final volume of this series.

This distinguished teacher, lecturer, and author has an uncanny ability to choose the right study to meet the needs of the progressive teacher. In the selection of music for this volume, Mr. Williams has examined thousands of musical compositions and studies. By a process of careful elimination, only those works which illustrate a definite technical point and which measure up to his high musical standards are given a place in his book. He wisely realizes that the printed word carries more weight than that which is spoken and hence presents technical matters "in the book," so to speak, so as to reinforce the teacher's spoken admonitions.

Single copies of *Fourth Year at the Piano* may now be ordered at 50 cents per copy, postpaid.

The Etude Historical Musical Portrait Series

In its over half a century of progress, THE ETUDE has conceived, developed and presented in its pages many unique and valuable features. A number of our readers, we are sure, will recall the introduction of the "Music Extension Study Course," the "Music Supervisors' Forum," the "Band and Orchestra Section," the "Records and Radio Department," and "The Etude Historical Musical Portrait Series"—one of the newest.

First introduced a little over five years ago, this latter feature, which to date, has presented more than 2800 pictures and brief biographies of the world's best known musicians, composers, conductors, teachers, artists, and musical personalities, is now one of the most interesting and generally appreciated of ETUDE features. This month's instalment of 44 picture-biographies appears on page 288. Presented in alphabetical sequence, the series proposes to include everyone deserving of recognition in the field of music. When completed, those who have followed "all the way" will have the most comprehensive and, therefore, most valuable, biographical-portrait reference library available in any form.

Active music workers, teachers and students who want extra copies of this "picture page" for scrap book purposes, or as "fill-ins" for incomplete collections, may obtain separate sheets of any instalment to date at the nominal cost of 5 cents each.

Musical Visits with the Masters

Easy Piano Solos Arranged from the Classics

For the young pianist who has gotten well into the first year of music study, this unique collection supplies practical and simple arrangements of compositions by the master composers of the world. The selections do not include those pieces commonly given to young players. Rather, care has been taken to choose melodic bits, characteristic of their composer, which are unhackneyed and generally not heretofore available in such simple form.

Composers represented include Bach, Beethoven, Chopin, Handel, Haydn, Mendelssohn, Mozart, Schubert, Schumann, and others. Some of the gems found in this book are *Chasing Butterflies,* adapted from Chopin's *Etude* in E-flat; *Sleepy Time,* from Mozart's *Concerto* in E-flat; *On Tiptoe,* a theme from *Sonata,* Op. 49, No. 2, by Beethoven; and *Reverie,* an adaptation from Mendelssohn's *Children's Pieces,* Op. 72, No. 2, to mention just a few. Only one composition from each composer is given and all arrangements have been made especially for this book.

A noteworthy feature is that this album contains interesting biographical sketches of each composer, together with a page of portraits which may be cut out for pasting in places provided throughout the book. Hence, when the pupil finishes this book, he is provided with historical data, a photograph, and a representative composition for each of the world's greatest composers.

Advance copies of this interesting book may now be ordered at the special price of 20 cents per copy, postpaid.

The Art of Interweaving Melodies

A First Method of Counterpoint for Students of All Ages

By Preston Ware Orem
MUS.DOC.

One reason for the outstanding success of text books by Preston Ware Orem is the entertaining and lucid style of the author. Dr. Orem presents complex phases of advanced music study in a way which is easily understood and pleasant to read. Bound by no formal rules, with their confusing exceptions, the author approaches his subject with a fine enthusiasm.

To undertake the study of counterpoint, a practical working knowledge of harmony is assumed, such as is contained in the author's *Harmony Book for Beginners* ($1.25). Later on, the exigencies of Modern Part Writing, as developed in the latter part of this present work, may require a reference to the same writer's *Theory and Composition of Music* ($1.25).

Eight lessons are given to the five species of strict counterpoint in two parts, with many original examples in both major and minor keys. The author does not believe in writing exercises that will not bear the test of *Sound.* His advice to students is to test everything; let nothing stand that is not satisfying to the ear. A "quiz" on the essential points closes each lesson. Eight more chapters cover three-part counterpoint; the remaining chapters, four-part and five-part counterpoint. Discussion is given to modern part writing, applied counterpoint, contrapuntal devices, the Choral Prelude, and the Invention.

Orders are now being taken for a single copy of this work at the special advance of publication price, 60 cents, postpaid.

Presser's Two-Staff Organ Book

With Registration Prepared Especially for the Small Organ

There is a nice balance between present-day compositions and arrangements from the masters in the thirty-two organ compositions making up this noteworthy collection.

Of the former there are such pieces as *Chanson Pastoral* by Harris, *Festival Postlude* by Kohlmann, *Sabbath Calm* by Schuler, *Withered Roses* by Ritter, *Starry Night* by Hopkins, *To a Lone Flower* by Paridon, and *Festive Episode* by Scarmolin. Classic arrangements include the *Andante* from Beethoven's *Sonata,* Opus 26, Brahms' *Cradle Song, Minuet in E-flat* by Boccherini, two Chopin *Preludes, None But the Lonely Heart* by Tschaikowsky, Mozart's *Pastoral,* and the *Theme* from Schubert's *Impromptu in B-flat.*

The *Foreword* supplies an authoritative treatise on registration as adapted to the average small organ, together with helpful suggestions to the pianist who takes up organ playing for the first time. Subjects discussed are the Manual and Pedal Keyboards, Expression Pedals, Classification of Stops, General Suggestions for Registration, and a comprehensive Table of Stops derived from specifications of numerous small organs.

As the title suggests, the notation is on the usual two staves used in piano music, with the part for pedal included on the same staff as the notes for the left hand.

A last chance is offered this month to receive a copy of this book at the low advance of publication cash price, 40 cents, postpaid.

Golden Key Orchestra Series

Compiled and Arranged by
Bruno Reibold
Edited and Annotated by
Peter W. Dykema
With Recordings by the
RCA Victor Co.

The response to our initial announcement of the forthcoming publication of this series was immediate. Leading educators, everywhere, acclaim the idea of having available records of pieces included in orchestra books for high school students, and approve of this collection.

The work of preparing this sterling publication has progressed to the point where we can offer patrons an opportunity to order copies in advance of publication at the special cash postpaid price of 20 cents for each Instrument part, 40 cents for the Piano (Conductor's Score). It is expected that in due time the RCA Victor Co. will announce the recordings, which are being made only after careful selection and rehearsing of the high school groups chosen to play them.

For convenience in ordering we give here the instrumentation: First Violin, Second Violin, Violin Obbligato A, Violin Obbligato B, Viola, Cello, Bass, Flute, Oboe, First B-flat Clarinet, Second B-flat Clarinet, Bassoon, First E-flat Saxophone, Second E-flat Saxophone, B-flat Tenor Saxophone, First and Second Horns in F, Third and Fourth Horns in F, First B-flat Trumpet, Second and Third B-flat Trumpets, First Trombone (Bass Clef), Second and Third Trombones (Bass Clef), Tuba, Tympani, Drums and Piano (Conductor's Score).

The Golden Key Orchestra Series will be sold only in U. S. A. and Its Possessions.

Advance of Publication Offers Withdrawn

Two novel, yet decidedly practical, books for use in piano teaching are released for publication this month. Copies will be mailed as soon as possible to all who subscribed for them in advance of publication. According to the policy of the Publishers, the special advance cash price is now withdrawn and anyone interested may obtain the books for examination on the usual terms.

Pianoscript Book for Beginners by Alberto Jonas supplies a medium for ambitious young students to keep an orderly, comprehensive, permanent record of their progress. It is based on the same principles as the author's popular *Pianoscript Book,* ($1.50) employed by many more advanced students in their work, and it contains many interesting new features that will appeal both to the student and his teacher. Price, 75 cents.

Recreational Album for Piano Duet Players is a large book of entertaining material that will delight pianists able to play third and fourth grade music. Most of the compositions are modern, copyrighted pieces, obtainable only in this book. There is always a steady demand for books of this kind which supply material for many a happy evening at the keyboard. Price, $1.00.

Changes of Address

When changing your address, invariably advise us at least four weeks in advance of the publication date of THE ETUDE, which is the first of the month, giving both old and new addresses. Your request to change an address will have prompt attention and your co-operation will avoid the loss of any copies.

(*Continued on Page* 353)

World of Music

(*Continued from Page* 290)

MRS. HENRIETTA MEYER, of Carlinville, Illinois, recently began the celebration of her ninety-second birthday by playing the organ for the ten o'clock Mass at St. Joseph's Church, where she has been organist for fifty-four years.

THE CONCERTGEBOUW ORCHESTRA of Amsterdam, Holland, has been giving a series of subscription concerts at Brussels, with Bruno Walter conducting the first program and Willem Mengelberg leading the second.

ITALO PICCHI, known to three continents as an operatic basso, died January 4, at Cincinnati, at the age of sixty. After a successful career at the La Scala of Milan, he was for nine years with the Metropolitan Opera Company; and for eleven years he had been director of the department of opera in the Cincinnati College of Music.

"THE CLANDESTINE MARRIAGE," an English translation of "Il Matrimonio Segreto," the gay opera buffa of Domenico Cimarosa, brought to the Metropolitan Opera House of New York its first performance of this classic, when given there on February 25. It had been heard in New York in 1834 and for a few seasons thereafter; and then, after almost a century of neglect, was revived, with the present English translation, with a performance in April, 1933, at the Juilliard School of Music.

FREE BACH CANTATA CONCERTS, by selected soloists and the City Orchestra of Eisenach, are given under supervision of the city fathers of the birthplace of the great Leipzig cantor. Thousands of tourists will find these events adding greatly to the pleasure of their visit to this musical shrine which nestles safely in the famous Black Forest.

RAY HASTINGS has celebrated his twenty-fifth anniversary as organist of the Temple Baptist Church of Los Angeles, California. A special service of music was offered in honor of the event.

"ATLANTIC CITY BY THE SEA," which won the one thousand dollar prize in a contest held last summer for an official song for this celebrated resort, was adopted on January 14, by the City Commission, as the official anthem of this vacation place. The words were written by Alma E. Price, and the musical setting is by Vincent E. Speciale.

COMPETITIONS

THREE PRIZES are offered by the Richard Wagner Society of New York, for the best essays of not more than twenty-five hundred words, on any phase of the master's life or works. Full information may be had from Helen Dike, 528 West 111th Street, New York City.

AMERICAN BORN WOMEN COMPOSERS are offered prizes for a large choral work for women's voices, an *a cappella* work for women's voices, a short work for women's voices with accompaniment, and for a Sigma Alpha Iota Hymn. The competition is sponsored by the Sigma Alpha Iota Sorority; it closes January 1, 1938; and further information may be had from Helen Bickel, 833 Salem Avenue, Hillsdale, New Jersey.

A KIMBALL PRIZE of one hundred dollars is offered by The Chicago Council of Teachers of Singing, for a composition for solo voice with piano accompaniment. Entries close July first; and full information may be had by addressing D. A. Clippinger, 617 Kimball Hall, 306 South Wabash Avenue, Chicago, Illinois.

THE PRIZE OF ROME is announced as open for competition by American composers. It provides two years of study in Rome, with travelling expenses. Particulars may be had from Roscoe Guernsey, Executive Secretary, American Academy in Rome, 101 Park Avenue, New York City.

ADVERTISEMENT

Predictions Are Difficult

In the Spring of the year no one can, with surety, predict the quality and the quantity of the harvest to come. The best of agricultural knowledge and experience, and the finest of seed may be utilized. These things are important to the fullness of the harvest, but there are other things which must be conducive to the securing of prolific crops.

Music publishing starts with the seed of melodic inspiration transcribed to notes and supported by harmonic structure made possible through musicianship which has been acquired, and then the publishers come into the picture with checking and refining work of the editorial staff, the practical producing procedures of the part of the organization which brings into existence the printed copy. After this comes the sales and publicity attention, but even up to this point no one can predict results, because it is never possible to foresee whether the "winds" of discriminating music buyers' decisions, the "rains" of musical activities or the "sunshine" of musical fancy all will help or hinder the success of a publication. What cannot be foretold, however, at the issuance of the work becomes known when the stock of copies which have been printed runs down and new editions must be published.

That is why there is a story in the list published here each month of some of those numbers which are to be found on the publisher's printing orders of the previous month. Active music workers who want to make first-hand acquaintance with any of these publications may secure them for examination.

SHEET MUSIC—PIANO SOLOS

Cat. No.	Title and Composer	Grade	Price
6631	Just a Bunch of Flowers—*Spaulding*	1	$0.25
23955	Priscilla on Friday—*Bilbro*	1	.30
24010	Waltz With Me—*Kerr*	1	.25
25049	Little Betty Blue—*Peery*	1	.25
26092	Soldiers at Play—*Stairs*	1	.25
24876	Dream Tune—*Rolfe*	1½	.25
9629	Dance of the Fairy Queen—*Bugbee*	2	.25
26095	In a Chinese Garden—*Overholt*	2	.25
6533	An Autumn Afternoon—*Lindsay*	2½	.35
26023	Indian Sunset—*Klemm*	2½	.30
22618	In Schubert's Day—*Krentzlin*	3	.35
6616	Valse Episode—*Kern*	4	.50
18566	Tango in D—*Albeniz*	4	.25
4251	Shower of Stars—*Wachs*	5	.50
14271	At the Donnybrook Fair—*Scott*	5	.35
1962	Menuet à l'Antique—*Paderewski*	6	.40

SHEET MUSIC—PIANO DUETS

18105	Salute to the Colors—*Anthony*	3	$0.60
24122	In a Rose Garden—*Ewing*	3½	.50
26077	Dark Eyes—*Peery*	4	.70

SHEET MUSIC—PIANO, 6 HANDS

9943	Under the Mistletoe—*Engelman*	(2-3)	$0.75

SHEET MUSIC—PIANO, 8 HANDS

11552	Galop-Marche—*Lavignac*	3	$1.00

SHEET MUSIC—2 PIANOS, 4 HANDS

30245	Pizzicati—*Delibes*	5	$0.80

SHEET MUSIC—2 PIANOS, 8 HANDS

30590	Norwegian Bridal Procession—*Grieg-Webb*	4	$1.25

PIANO INSTRUCTORS

Making Progress in the Piano Class (*Piano Class Book No. 2*)	$0.75
Student's Book (*School for the Pianoforte, Vol. II*)—*Presser*	1.00

PIANO COLLECTION—SOLO

Sunday Piano Music	$1.00

PIANO COLLECTION—FOUR HANDS

Miniature Melodies for Two (*For Two Pupils*)—*Gaynor*	$0.75

PIPE ORGAN COLLECTION

Organ Repertoire—*Orem*	$2.00

SHEET MUSIC—VOCAL SOLOS

8094	Close to Thee (*High*)—*Briggs*	$0.50
30469	The Dream Maker Man—*Nevin*	.60

OCTAVO—MIXED VOICES, SACRED

18	The Heavens Are Telling—*Haydn*	$0.15
10313	When Thou Comest—*Rossini*	.12
10388	More Love to Thee, O Christ—*Mallard*	.10
10755	Grieve Not the Holy Spirit of God—*Stainer*	.12
10826	They Have Taken Away My Lord—*Stainer*	.08
15785	Through Love to Light—*Douty*	.10
21206	Nearer the Cross—*Dieckmann*	.12

OCTAVO—MIXED VOICES, SECULAR

20334	Night Divine (*Barcarolle*)—*Offenbach-Bliss*	$0.10
20654	The Lost Chord—*Sullivan-Mero*	.12

OCTAVO—WOMEN'S VOICES

10155	Come, Let Us All Rejoicing (*Sacred*) (*Two-Part*)—*Warhurst*	$0.10
20347	Come Where the Lilies Bloom (*Two-Part School Chorus*)—*Thompson-Bliss*	.10
20589	When Michael Comes Along (*Three-Part*)—*Gest*	.12
20757	Sunshine in Rainbow Valley (*Two-Part*)—*Hamblen*	.12
21220	The Rose of Tralee (*Three-Part*)—*Glover-Carleton*	.08
20272	Moon of the Springtime (*Two-Part*)—*Woodcock*	.08
35293	When Love is Kind (*Three-Part*)—*Saar*	.12

OCTAVO—MEN'S VOICES, SECULAR

21103	My Benediction—*Strickland*	$0.12
21185	That Quartet in Our Old Barn—*Peery*	.12
35119	Stars and Stripes Forever—*Sousa*	.12

CHURCH MUSIC

Organ Score Anthem Book, No. 1—*Sweney and Kirkpatrick*	$0.75
Sacred Two-Part Choruses for Junior Choir—*Bliss*	.50

SHEET MUSIC—PIPE ORGAN

Berceuse, No. 2—*Kinder*	$0.50
Dawn—*Sheldon*	.60

SHEET MUSIC—VIOLIN AND PIANO

30394 Venetian Love Song, Op. 25, No. 3—*Nevin*	$0.60

WIND INSTRUMENT SOLOS AND DUETS

Ten Famous Solos (*For B-flat Clarinet; Cornet or Trumpet; Alto Saxophone; Trombone or Baritone Solo*)—*Gordon*	
Solo Books, each	$0.50
Duet Parts, each	.50
Piano Accompaniment	.60

TRUMPET OR CORNET

Beginner's Method for the Cornet or Trumpet—*Rehrig*	$1.25

THEORETICAL WORK

Harmony Book for Beginners—*Orem*	$1.25

Summer Music Study

For years it has been the practice of many young music teachers each summer to journey to some large city, or to an outstanding college or conservatory of music, and there take a special course in some phase of music study that might prove helpful. This practice has grown to such an extent that many of our leading institutions of learning report a surprisingly large registration for summer study courses in music. Many music students, who have not as yet entered the teaching profession, also find summer study helpful.

But there is another form of summer study that appeals to the average music teacher, especially the private teacher of piano, violin or voice, or the public school teacher in the grades and high school. This is the formation of summer study classes of young pupils to take up subjects that cannot be thoroughly covered during the regular teaching season. Classes in Music History, Harmony, Theory and such subjects are most helpful, and interesting too, to students, and they not only supply the teacher with better-equipped scholars for the regular courses but also provide a source of income that may come in handy for a vacation trip later in the summer, or for some added convenience that one wishes to purchase for the studio.

Young Folks' Picture History of Music (Cooke) ($1.00) and the *Child's Own Book* series of biographies by Thomas Tapper (13 books—20 cents each) supply good text book material for classes of juveniles. The average summer study class will be well served by Baltzell's *Complete History of Music* ($2.25), or Cooke's *Standard History of Music* ($1.50) as texts for that subject, and Orem's *Harmony Book for Beginners* ($1.25) and the same author's *Theory and Composition of Music* ($1.25) are for those who aspire to be composers or who wish to know how "music is made." The latter ambition is also well satisfied in Goetschius' *The Structure of Music* ($2.00).

Some music folk have not the opportunity for class study, or even for study with a teacher. These can do a bit of self-study during the vacation period with such books as *Descriptive Analyses of Piano Works* ($2.00) and *Stories of Standard Teaching Pieces* ($2.00) by Edw. Baxter Perry, *Well-Known Piano Solos and How to Play Them* by C. W. Wilkinson ($2.00) and *Possibilities of Tone Color by Artistic Use of the Pedal* by Teresa Carreno ($1.00) if they are pianists; *How to Sing* (Tetrazzini) ($2.00), *How to Succeed in Singing* (Buzzi-Peccia) ($1.50) or *Great Singers on the Art of Singing* (Cooke) ($2.25) if they are vocalists; and *Practical Violin Study* (Hahn) ($2.50) if they are interested in the violin.

Write to the Publisher for suggestive material on any classification of music in which you may be interested for summer study.

A FAVORITE COMPOSER

Each month we propose in the Publisher's Monthly Letter to give mention of a composer who, by reason of the marked favor in which music buyers of today hold his compositions, is entitled to designation as a favorite composer of piano music.

Mrs. M. L. Preston

A goodly number of successful compositions published with the name of Matilee Loeb-Evans as composer are known to piano teachers and piano students throughout this country, as are a fine lot of compositions published with her later married name, Matilee Loeb Preston, as the composer.

Mrs. Preston is a resident of San Bernardino, California, but her birthplace was Toledo, Ohio. She was but three when her family moved to Los Angeles, California. Her mother guided her through the study of the piano when as a little girl she early showed an ability to improvise. In pre-school years she quickly learned the rudiments and demonstrated unusual sight reading ability.

Her father was a graduate of the Conservatory of Leipzig. He was a very busy music teacher, and the exacting regularity of lesson schedules with other pupils made the lesson periods he eventually began to give little Matilee rather irregular. Despite this, she persisted in her musical endeavors, and among other things learned to play the cornet.

She was only twelve when she first appeared in concert as a cornet soloist, and as she grew to maturity, newspaper and magazine notes on her concert appearances frequently referred to her as the greatest lady cornetist in America.

With several hundred published compositions to her credit, it is amazing that in harmony, theory, and composition she was self-taught. Teachers desiring to make the acquaintance of any of this composer's interesting and melodious compositions for the study, recital, and recreational needs of pupils may request for examination any in the selected list given below.

Compositions of Mrs. M. L. Preston

PIANO SOLOS

Cat. No.	Title	Grade	Price	Cat. No.	Title	Grade	Price
23735	Apple Blossoms	2	$0.25	24779	The Jolly Clown	1	.25
19024	At Close of Day. *Lullaby*	3½	.35	23660	Jolly Little Clown. *Rondo*	2½	.50
18725	The Auto Race	2½	.25	23736	A Joyful Day	2½	.25
16778	Autumn Glory. *Reverie*	3	.25	17131	The June Bug Brigade	2½	.25
24754	The Bath	1½	.25	16987	A June Morning	3	.40
24778	The Bear on Skates	1	.25	18724	Lakeside Reverie. *Barcarolle*	3	.40
24438	Before the Footlights	3½	.50	24772	The Little Red Soldier	1	.25
18303	Blue Bird's Lullaby	2½	.25	23540	Little Swing Song	1½	.35
24100	A Breath of Lavender. *Romance*	3½	.35	24773	Little Wildflowers	1	.25
23541	The Broomstick Parade	2½	.35	23185	Love's Romance	3½	.40
24756	The Blumblebee	1½	.25	22602	March of the Classes	2½	.25
19218	Butterfly Dance	3	.25	17179	A Merry Day	2½	.50
23191	By the Gypsy Campfire	3	.40	25063	Merry Frolic	2½	.40
24776	The Chariot Race	1	.25	19654	Moonlight Dance	3½	.40
24774	The Circus Arrives	1	.25	16938	Moonlight Fancies. *Waltz*	3	.50
25463	Conspirators	3	.35	16997	Morning Glory. *Reverie*	3	.40
24744	Dance of the Bubbles	3	.50	19345	Night Entrancing. *Valse*	3	.40
19529	Dreaming in the Twilight	3	.40	16791	The Nymph. *Waltz*	3	.35
18900	Dream of Yesterday	3	.35	17125	Old Lavender. *Reverie*	3	.40
17246	Dreams by the Fireside. *Reverie*	3	.35	24775	The Parade	1	.25
23817	Drifting Along. *Waltz*	1½	.25	18861	The Pigmies' Parade	2½	.40
19220	Elves' Midnight Parade	2½	.25	24432	Purple Pansies	3½	.40
24934	Eventide. *Reverie*	3½	.35	19833	Pygmies' Midnight Frolic	3	.35
17167	Faded Roses. *Reverie*	3	.40	24959	Rippling Waters. *Caprice*	3	.35
18301	Fairy Whispers. *Waltz*	3	.40	23818	Sand Man's Song	1½	.25
23361	Fields in May. *Waltz*	3	.50	24575	Silver Slippers	3	.50
18624	Fireside Lullaby	2½	.35	18258	Silver Wings	3½	.40
19025	Frolic of the Ghosts	3	.25	24755	Sleepy Time	1½	.25
17294	Golden Dreams. *Reverie*	3	.35	23186	The Sleigh Ride	3	.40
18699	Her First Waltz	2	.25	18299	Song of the Spinner	3	.40
23242	Here Comes the Parade	2½	.50	18305	The Squirrels' Race	2½	.25
19219	Humming Birds' Lullaby	2½	.25	22590	Thistledown. *Waltz*	3	.40
19513	In Camp. *March*	3	.25	19781	Tiger Lily. *Waltz*	3	.35
17216	In Sweet Accord	2½	.25	24777	The Tight Rope Walker	1	.25
18794	In the Old Barn. *Dance*	2½	.25	24405	Tommy's New Drum. *March*	1½	.30
16887	The Indian	2½	.25	24757	The Unwelcome Visitor	1½	.25
				24732	Young Knighthood. *March*	2½	.35

PIANO, FOUR HANDS

19907	Blue Bird's Lullaby	2	$0.40	24278	March of the Classes	3½	.40
25205	Dance of the Bubbles	3	.75	25499	Tommy's New Drum	1½	.30
23777	Here Comes the Parade	2½	.50				

PIANO, SIX HANDS

24064	Here Comes the Parade	2	.75

TWO PIANOS, EIGHT HANDS

26330	Tommy's New Drum	1½	$0.50

PIPE ORGAN

24733	Breath of Lavender	3	$0.40	18006	Autumn Glory. *Reverie*	3	.40

VIOLIN AND PIANO

18384	Autumn Glory. *Reverie*	3	$0.50	17610	Song of Spring. *Reverie*	3	.60
18195	Tender Remembrance	3	.50				

Compositions Published Under the Name of Matilee Loeb-Evans

PIANO SOLOS

Cat. No.	Title	Grade	Price	Cat. No.	Title	Grade	Price
15058	At Eventide. *Reverie*	3	$0.35	9751	Mandoline. *Spanish Serenade*	3½	.40
11803	Bunch of Pansy Blossoms. *Waltz*	2	.35	11462	Merry Imps. *Caprice*	3	.50
12965	Canterbury Bells	4	.50	9645	My Little Valentine	3	.35
14065	Chinese March	2½	.25	16596	Old Rose Leaves	3	.35
14702	Conchita. *Danza*	3½	.40	15465	On Patrol. *March*	3	.40
16633	The Cricket	2½	.35	9757	Over the Waves. *Rondoletto*	3	.40
8424	Dance of the Goblins	5	.60	11807	Parade of the Flowers. *March*	2	.35
16597	Fairies' Moonlight Frolic	2½	.50	11063	Queen of the Elves. *Waltz*	3	.40
16473	Fairy Prince. *March*	2½	.35	19109	Soldiers' Parade. *March*	2½	.35
19103	Fragrant Violets. *Waltz*	3	.40	16602	Sweet Clover. *Waltz*	3	.50
13129	Gayety. *Scherzo-Rondo*	3	.35	9442	Trumpet Call. *March*	3	.40
16482	Gliding Swans. *Waltz*	2½	.35	16410	Under the Lattice	2½	.35
12968	Happy Holidays. *March*	2½	.40	12072	Twilight Scene. *Reverie*	3	.40
13949	June Flowers. *Waltz*	2½	.35	16130	With Colors Waving. *March*	3	.35
12928	Little Major. *March*	2½	.35	14996	Yellow Butterflies. *Waltz*	3	.40
				16120	Young Sentinel. *March*	2½	.40

PIANO, FOUR HANDS

15889	On Patrol. *March*	3	$0.50
15034	Trumpet Call. *March*	2½	.40
18577	Yellow Butterflies. *Waltz*	3	.50

PIANO, SIX HANDS

9974	Trumpet Call. *March*	2½	$0.70

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THE JUNIOR ETUDE

Edited by

ELIZABETH A. GEST

Signs in Music

By Aletha M. Bonner

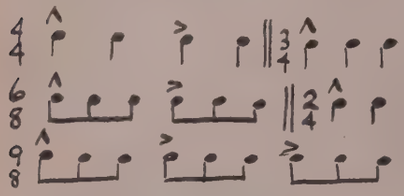
Five LINES, four SPACES, form the STAFF, Notation's happy home; Short lines are drawn across the staff as notes in MEASURES roam. Small signs, called NOTES, hold valued place upon the music-staff; the WHOLE-NOTE is an open disk, a stem makes it a HALF. The RESTS are rhythmic silence-marks, quite varied in design; and when a note is to be raised, a SHARP will be the sign. A dot, beneath a wee short curve, is called a pause, or HOLD; an ACCENT mark quite clearly says, "Please make the note-stress bold." When DOT is placed beside a note, note-value is increased; but placed above or underneath, note instantly released. Two dots before a DOUBLE BAR will give REPEAT advice; a passage marked with BIS will mean that it must be done twice. So read your signs with care each day and find out what they mean, for many players make mistakes because signs were not seen.

Jumping Rope

By Alberta Stoyer

"WHAT brings you girls here at this time of the evening?" inquired Miss Campbell, just as she was closing the studio.

"Oh, we just came down to show you our new jumping ropes and to ask if you would help us a little with our school music," answered Shirley.



"Certainly, what is it you wish to know?"

"Well," began Doris, "our teacher told us to find out where the primary and secondary accents occur in two, three, four, six and nine beat measures."

"I understand the primary (strong) accents, but I am not sure about the secondary (weak) ones," added Ethel.

"I'll write out a diagram for you in a jiffy, and then you can jump your new ropes in primary and secondary accents," said Miss Campbell.

"What does that mean?" asked Doris.

"If you jump a two-beat measure," explained Miss Campbell, "count ONE, two, ONE, two, and on the accent jump over the rope. Do you see?"

"That will be fun," said Shirley, "we knew you would help us."

"Let's make a game of it. Shirley, you begin to jump in rhythm to the two-four measure. Complete ten measures without a mistake, then try the three-four measure, and so on. The first mistake you make you are out and Ethel tries. See who can win. I'll go upstairs and see if I can find a prize."

The next day in school they were so good at accents they were asked to demonstrate to the rest of the class.

The Music Queen's Court

Playlet

By Mazie Matthews

Characters

Court Crier	Rest
Queen	Dot
Pianists	Sharp
Bass Clef	Double Sharp
Treble Clef	Flat
Prime Minister	Natural

(Each one rises when addressing the Queen)

Scene: Interior with piano, throne for queen, chairs or cushions for Prime Minister and others.

Costumes: May be white with black symbols; or no special costumes need be worn.

Court Crier: Hear ye, hear ye! The Queen of Music Land is about to open her court. Her Majesty is to hear reports from her Prime Minister and his assistants.

(*Queen enters, sits on throne; others enter, bow toward Queen, sit on chairs or cushions.*)

Queen: I have summoned court because my Prime Minister, "Practice Hour," has been telling me sad things about conditions in the realm. He says some of you are being shamefully treated and I wish to hear how your work is progressing. Bass Clef, we will call on you first.

Bass Clef: I show the position of F on the staff, and I have had no trouble with my charge.

Queen: Good. Treble Clef, next please.

Treble Clef: Your Majesty, I show the place of G above above Middle C on the staff; and I am glad to say that more and more of my followers are calling me G Clef instead of Treble Clef.

Bass Clef (*excitedly*): Well, more and more of my followers are calling me F Clef, too.

Queen: But I did not call on you again; you should have included that in your first report. Sharp, have you a report?

Sharp: Just a short one, Your Majesty. I raise a tone one half step, but I do have some trouble with my younger subjects.

Queen: (*smiling*): Double Sharp, I'm sure you have a report.

Double Sharp: Yes, Your Majesty, I have. My duty is to raise a tone a whole step, and many times I have a great deal of trouble. My subjects often ignore me, or merely raise the pitch a half step. It makes me sad.

Queen: Flat, I hope your report is better than that.

Flat: Thank you, Your Majesty. I have very little trouble, except with the very youngest beginners.

Queen: And Natural, what about you?

Natural: Life is pleasant for me, Your Majesty, I have no trouble whatever. I do not even know what trouble is like!

Prime Minister: Imagine such a thing. Life without trouble!

Queen: (*smiling*): How pleasant. But Dot, what about you? I am sure you know what trouble is!

Dot: Alas, Your Majesty, I do; and I seem to have so many kinds, and yet I am so small. Above or below a note, I call for *Staccato*. At the right side of a note or rest I call for extra time for the note or rest. Two of us placed before the double bar help to make the repeat sign. Also, I have to help Bass Clef mark his position on the F line. Yet lots of our followers overlook me entirely.

Queen: I do feel sorry for all you have to bear. But let us hear from Rest. Rest, you should have a pleasant report, because your work is light.

Rest: Oh, with Your Majesty's permission, I report that I am tired to death. I scarcely ever get right treatment. My

(*Continued on Next Page*)

Music Garden

By Frances Gorman Risser

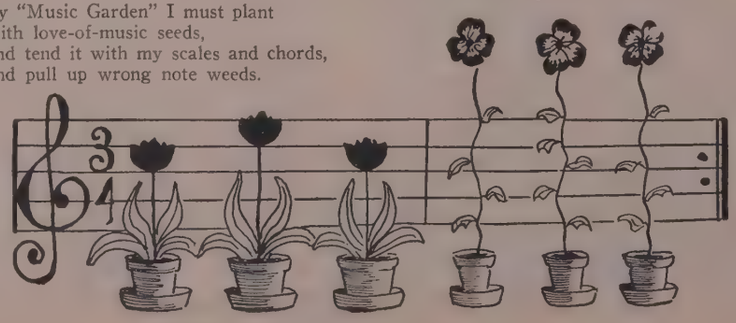
I know that this is garden time,
The time to sow the seeds,
And then, when tiny plants grow up
They must be saved from weeds.

And insects too, and harmful worms
That wander here and there;
Then, soon the plants will bud and bloom
With flowers, sweet and fair.

My "Music Garden" I must plant
With love-of-music seeds,
And tend it with my scales and chords,
And pull up wrong note weeds.

The insects, "carelessness" and "haste,"
Must all be chased away;
With practice slow I'll tend my plants
Quite patiently, each day.

My "Music Plants" will thrive and grow,
And strong and fine they'll be,
With perfect buds and lovely blooms
Of sweetest melody.



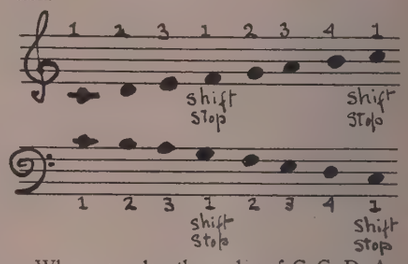
How Smooth Are Your Scales?

By Gladys Hutchinson

PLAY the scale of C major, very slowly, hands separately, and see if your wrist gives a little twist when you pass the thumb under.

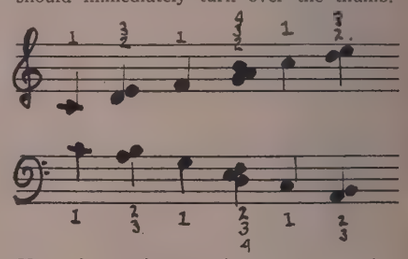
If it does, then hold that position for a moment and look at it carefully. That is the position you should have started your scale with, and then the extra twisting would not have been necessary.

Try it again now, starting out with this position, and see if you can play it through the octave without changing its new position.



When you play the scales of C, G, D, A, E, use your thumb twice in the octave, or in other words, do not use your little finger at all. This gives your thumb twice as much practice, and the little finger really does not need this practice that should go to the thumb.

As soon as your thumb has played its key, it should immediately turn under, to be ready for its next key. Or, of course, if you are going the other direction, the hand should immediately turn over the thumb.



Here is another good way to practice scales, playing all the fingers at once, and the thumb separately.

Bouncing Measures

By Daisy Lee

A small rubber ball and a metronome are required to play this active music game. Set the metronome where all the players can easily see and hear it, and then start it ticking at a slow rate of speed.

The leader begins the game by calling out the name of a time signature, such as "four-four," and then pointing to a player. This person steps to the center of the room, picks up the ball, and after counting one measure aloud, to get in rhythm with the metronome, starts bouncing the ball on the floor.

The ball must strike the floor exactly with each metronome tick.

The player who can keep bouncing the ball in perfect time for the most measures wins the game.

Music Queen's Court

(Continued)

followers miss me altogether. Often I am played as a note, or cheated out of my time. Really, I get very little rest!

Queen: This is terrible. Many years ago, one of my greatest composers, Mozart, told his orchestra players that the rests are just as important as the notes. Now, what shall we do? Most of these reports are bad ones.

Prime Minister: Yes, what shall we do? Something must be done!

Queen: Yes, something must be done. Suppose we begin by taking all the beautiful music out of the world.

All: Oh, that would never, never do. Please, Your Majesty, think what that would mean!

(Pianist plays, with all rests, dots, and so on, carefully observed. All listen and applaud at end of piece.)

Pianist: Your Majesty, Queen of Music Land, please do not take music away from us. We could not bear it. I will tell all my friends about these reports and we will all be very careful about the rests and dots and sharps and everything. I promise you there will be a big improvement. I am very glad I attended court.

Queen: Very well, child. Of course we do not want to take music away. And we hope you will tell your friends about our affairs.

Prime Minister: Exactly! And now, if there are any more pianists present, the Queen would like to hear some music.

Rest: Don't forget me!

Dot: Don't forget me!

Queen: Some good music would be delightful after our heavy day. So let us hear some.

(Solos and duets follow as desired.)

Curtain.

May Anniversaries

Anniversaries of the following musicians occur this month:

ANTONIN DVOŘÁK, Bohemian composer, died in Prague, MAY FIRST, 1904; having lived for some years in New York. His great symphony, "From the New World," may be heard recorded by the Philadelphia Orchestra on Victor records, Numbers 6565 to 6509 and 7097 to 7101. There is a not too difficult arrangement of the *Largo* from this symphony for piano solo. His *Slavonic Dance, Op. 46, No. 1,* is arranged for piano, four hands, and a *Valse Gracieuse,* is arranged for piano solo.

PETER ILYITCH TSCHAIKOWSKY was born in Russia, MAY SEVENTH, 1840. His "Symphony No. 4" is recorded by the Philadelphia Orchestra on Victor records, Numbers 6929 to 6933; the "Nut Cracker Suite" on Numbers 6615 to 6617 and 7072 to 7074 (also the Philadelphia Orchestra). *Chanson Triste* is a simple four-hand piano number; and the following piano solos are easy for less advanced players—*German Song, Italian Song, Dolly's Funeral, In the Church* and *March of the Toy Soldiers.*

JOHANNES BRAHMS was born in Hamburg, Germany, MAY SEVENTH, 1833. His name appeared in this column last month, April, the anniversary of his death.

FRANCIS HOPKINSON, the first American composer, died MAY NINTH, 1791. He is credited with being the composer of the first original piece of music written in America, the song, *My Days Have Been So Wondrous Free.*

JULES MASSENET, composer of the operas, "Thaïs," "Manon" and "Le Jongleur de Notre Dame," was born in France, MAY TWELFTH, 1842. (His name is pronounced *mahssa-nay*).

RICHARD WAGNER was born in Leipzig, Germany, MAY TWENTY-SECOND, 1813. There is very little that is suitable to play in simple piano arrangements, and the recordings of his operas are too numerous to mention. Some of the finest, however, are the Philadelphia Orchestra recordings on Victor records of portions of "Die Walküre," No. 6245; "Tannhäuser," Numbers 7262 to 7267; and "Lohengrin," No. 6791.

ISAAC ALBENIZ (pronounced *al-baneyith*), called the Spanish Chopin, died in Spain, MAY NINETEENTH, 1909. The well known *Tango* is arranged for piano solo, grade four; the *Serenade from Granada* is about grade four. His "Festival at Seville" and other pieces have been recorded by the Madrid Symphony Orchestra on Columbia records, 67708D to 67710D.

FRANZ JOSEF HAYDN died MAY THIRTY-FIRST, 1809, in Vienna. The *Andante* from his "Surprise Symphony" is arranged for piano solo, grade three; the *Gypsy Rondo* may be had in a four-hand arrangement; and each of you should play at least one movement of one of his sonatas. His "Clock Symphony" (so-called because a part of it sounds like a clock ticking) may be heard played by the Philadelphia Orchestra on Victor records, 7077 to 7080.

MOZART MIDGETS

MORGANFIELD KY.

DEAR JUNIOR ETUDE:

We have a very active class of fourteen pupils and we call ourselves the Mozart Midgets. We meet once a month at our teacher's studio and play each other's pieces and read each other's music news items and have a very good time. Eight of us are in the Rhythm Orchestra and we are sending you a kodak picture of it.

From your friend,
BERNICE TUCKER,
Kentucky.

DEAR JUNIOR ETUDE:

I have been taking music for six winters and one summer. My brother won the music medal this year, which seemed to impress my mother very deeply. He can play flute and clarinet and wants to have an orchestra some day; and I hope he will, because he is very musical. My other brother plays the piano some, but he is much better on the trumpet. My sister plays the violin and my youngest brother sings. Don't you think we have a very musical family? With me at the piano we have quite a little band. We all like classical music.

From your friend,
LELIA SWINK GRADY (Age 12),
North Carolina.

Junior Etude Contest

The JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original stories or essays, and for answers to puzzles.

Any boy or girl, under the age of sixteen, may compete, whether a subscriber or not, and whether belonging to any Junior Club or not. Class A, fourteen to sixteen years of age; Class B, eleven to under fourteen years; Class C, under eleven years.

Subject for story or essay this month, "A Pleasant Musical Experience." Must contain not over one hundred and fifty words and must be received at the JUNIOR ETUDE Office, 1712 Chestnut Street, Philadelphia, Pennsylvania, by May eighteenth, 1937. Names of prize winners and their contributions will appear in October issue.

RULES

Put your name, age and class in which you enter on upper left corner of your paper, and put your address on upper right corner. If your contribution takes more than one sheet of paper, do this on each sheet. Write on one side of paper only.

Do not use typewriters and do not have any one copy your work for you.

When schools or clubs compete, please have a preliminary contest and send in no more than two contributions in each class.

Competitors who do not comply with all of the above rules and conditions will not be considered.

The Music I Like Best and Why

(Prize Winner)

I like band music best because the band always has a lot of expression and life. I do not think the band would be good without these. One other reason why I like the band is that I take clarinet lessons at school and am in the school band. I like to watch the other instruments play. When I get older I may want to take up some other instruments and I will know more about how they are played.

MARY MARGARET NEWLIN (Age 11), Class B,
Indiana.

The Music I Like Best and Why

(Prize Winner)

In the field of music there are many types, but that which appeals to me more than any other is symphonic music, masterpieces of the great composers. Why? Because in the mighty orchestral music of Bach, Beethoven and Brahms, the composers who represent three periods of musical history, there is a quality which can not be equalled in other types of music. To me, such music possesses a beauty of supreme power; it is uplifting and inspiring. Music of this type has an intrinsic value, which enables me to enjoy the composition from its true merit. It stirs my soul—it is not merely notes to me, but a language of beautiful tones. I am inspired to greater efforts by this truly great music of the masters. It lingers long in my memory. The exquisite melodies are never to be forgotten. I am, indeed, passionately fond of symphonic music.

CAROLINE BUIE (Age 15), Class A,
North Carolina.

The Music I Like Best and Why

(Prize Winner)

The music I like best is the classics. When you learn a new composition by a master it makes you feel that you have accomplished something. It makes you feel nearer your musical goal, and perhaps your life's goal.

Some people like "swing" music, but it has no attraction for me. Of course I do not object to some popular music, but these are songs of to-day. The classics will live in our hearts for ever.

The classics are like painting, only far more beautiful. If people would only interpret the meaning of beautiful music! You look at a painting and admire it, but if you understand its meaning you stop and concentrate on it. It is the same with classical music. I feel that if everybody understood the classics they would never want any other type of music.

HARRY HINKLE (Age 10), Class C,
Oklahoma.

JUNIORS OF ANACORTES, WASHINGTON

Letter Box

DEAR JUNIOR ETUDE:

Being a very keen musician, I always look forward to the essays and poems sent in by many of your enthusiastic readers.

I play the piano, violoncello and piano accordion, and have been very lucky in music. I have obtained over thirty diplomas for violoncello playing in our competitions, and have passed my senior examination. I play the accordion mostly in our concerts, but am second leader of the violoncello section of our East London Symphony Orchestra.

I have not seen any articles about the violoncello in THE ETUDE for a long while.

From your friend,
MAVIS WEAVER (Age 13),
2 Weavers Flats,
Esplanade,
East London,
South Africa.

HONORABLE MENTION FOR FEBRUARY ESSAYS

Patricia Breher, Betty Grady, Thelma McNamee, Majla Chakour, Marian Rose Finn, Josephine Fischer, Mary Kathryn Ihle, Margie Eileen King, Catherine Hajdu, Margie Ihle, Lucile Vorster, Mable Barnes, Dorothy Logsdon, Sarah Louvenia Burd, Wilbur L. Motta, Norma Jean Ross, Roberta Monette, Charlotte Reed, Elaine Sogard, Helen Rae Davis, Lily King, Evelyn Vogt, Elsie Dazier, Robert McDonald, Nancy Curran, Howard Berg, Ernest Leclere, Margie Eileen King, Marguerite De Fabus.

HONORABLE MENTION FOR FEBRUARY PUZZLES

Frances Barber, Margie Ihle, Lucile Vorster, Mary Katherine Ihle, Lois Hansen, Estelle Salshutz, Dorothy Orenstein, Phyllis L. Kitchenmann, Faith Irish, Vivian Shaw, Marilee Giddings, Olga White, Eunice Smithers, Dorothy Ann Maybee, Muriel Mack, Henderson Gibbs, Anna Marie Meyers, Helen Britt, Annalea Sharp, Edith Sheldon, Mary LaVelle, Dorothy Mensch.

ANSWERS FOR FEBRUARY PUZZLE:

C-love, N-ear, O-pine, T-ones, O-pals, R-over, E-late, C-rime, CONCERTO.

PRIZE WINNERS FOR FEBRUARY PUZZLE:

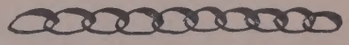
Class A, Nancy Sieveright (Age 14), Ontario.

Class B, Lloyd Pinckney (Age 12), New York.

Class C, Fannie Mink (Age 10), Maryland.

MUSICAL LINKS PUZZLE:

By Stella M. Hadden



Each link is a four letter word, and each word begins with the last letter of the preceding word.

1. A stringed instrument.
2. To play the banjo.
3. Found on a piano.
4. A curved line connecting notes.
5. Found on a clarinet.
6. For two performers.
7. A musical ornament.
8. Found on a violin.
9. To render a song.
10. A large bronze bell.

Letters from Etude Friends

Music Charts for Rural Schools

To THE ETUDE:

A director of rural schools in California, faced with the lack of funds for carrying on her work, made music charts of heavy brown paper.

On the first page of each chart she pasted pictures of the different musical instruments, which she cut from advertising catalogs. Of course there were piccolos, oboes, drums, pianos, violins, all of the usual members of the musical family, which were easy enough to secure. Some of the teachers were able to add pictures of harpsichords and spinets, as well as the more primitive instruments used by natives in remote parts of the world.

The other pages of the chart were used for stencilled portrayals of the different notes, musical signs, key signatures, rhythm, the major and minor keys. Pictures of great musicians were placed on the last pages. All of the information was made vivid by being presented in condensed form. —AGNES S. THOMPSON.

Practice Records

To THE ETUDE:

Most teachers have some difficulty, I suppose, in finding out how much time their pupils spend in daily practice. I have asked my pupils many times to write down their practice records, but have only lately found a way that seems likely to secure results. We have a bulletin board, with all the children's names on it. After each name we put stars, as they are earned. Four pieces, four scales, four arpeggios, each played without more than one mistake, earn a star, as does also playing at four consecutive recitals, and completing their scheduled practice each day for a week. To be eligible for a practice star, the pupil must show me his practice record. The first reward for the most stars will be a cutout picture. I happen to have only five pictures of one of the composers for our composer notebook, and the five children who have the most stars by the time of next months' recital will receive the five pictures. Children, as well as adults, put a higher value on articles which are scarce. From time to time we will have other rewards.

—MRS. DORIS FRANKLIN.

* * *

BEETHOVEN SPEAKS

"Believe me that my highest ambition is that my art may find access to the noblest and most cultured minds. Unfortunately, one is dragged down from the non-earthly of art only too roughly to the earthy human. However, those who belong to us must have our care that they will bless our memory, since after all we are not grand princes who, as is well known, leave the welfare of their relatives wholly to the future and to God."—Beethoven.

Teachers' Round Table

(*Continued from Page* 307)

sions, and then in Duchin's own inimitable style. They are not difficult.

And now (once more in fear and trembling) I await the deluge of letters condemning my continued espousal of the cause of popular music. Let them come! I'll drown out the protests with my own version of Cole Porter's *I've Got You Under My Skin;* or, if that doesn't stop 'em, I'll switch to *Mickey Mouse's Birthday Party,* evidently such a masterpiece that it took three persons to write it—Tobias, Rothberg, and Meyer! Any of these pieces may be secured through the publishers of THE ETUDE.

Do We Listen for Tone?

By Mary Earle Gould

IN THE BEGINNING of piano lessons, too much stress is laid on hand position. The child becomes so conscious of how he is holding his fingers that all music—beauty of tone—is lost.

Do we explain the piano when first we begin lessons? Children are curious and eager to explore something new. Show them the construction of the wires, dampers, pedals, and key action. Let them feel that the ivory key is at the end of a long stick, which is fastened to another stick, and that is fastened to the hammer which hits the string. All of this may be done in a very short time.

But once let the children think of those actions when they are playing their first little Folk Songs, and watch their tone develop. The children—and grown-ups too—will feel very differently about their touch on the white key. They will concentrate on the quality of the tone and can pretend that they are away from the piano, listening. This makes the pupil tone conscious and not finger conscious. With relaxed muscles, they will play the keys and listen for the tone which only their own fingers can produce. Gradually, as the many different kinds of tones become necessary in shading and expression, hand and fingers shape themselves into position. Later, training can stress position, but only after pupils become tone conscious.

Staccato is badly acquired in the early stages at the piano. Tell the children how chickens and birds pick up their food—pecking at it so very quickly. Can there possibly be any tone, when the blow on the key is so sharp and has to travel all through those joints to the wire string? Rather let them think of *staccato* as touching a spot and finding that it is hot. Quickly snap back the wrist, after the tone is made. The tone is touching the key and the *staccato* is leaving the key. Later experience will guide the children in adapting *staccato* to express the kind of tone needed. There are many kinds of *staccato*. No simple music that lies within the scope of beginners need be brittle *staccato*. Another way to explain the effect of *staccato* is to say a sentence, first very clipped and then not so much clipped. This makes a relationship between music and speech.

An interesting way to teach a child beautiful tone in vibration is to press down the soft pedal and explain how the hammer strikes but one wire (do they know the sign *una corda?*). With the loud pedal and the soft pedal both on, play a chord. Release the soft pedal, keeping down the loud pedal, and the strings of the struck chord pick up the vibration because they are free. It sounds like another chord although no note has been struck. This makes unusual vibrations and will stimulate the child's listening to tones.

Normal children are ever alert to sounds—they are more sensitive, remember, than adults. Teach them beauty of tone through their Folk Songs and improvised chords and do not hinder them with muscular position of the hands.

Next Month

THE ETUDE for June 1937, brings these vital, instructive and inspiring articles.

PHILCO TELEVISION CAMERA

● "How do you make up each issue of THE ETUDE?" writes a friend. We answered, "We have only one ideal. Every page must be alive with interest, no matter who writes the articles; and there must be constant variety. The thought in the article is first, the fame of the writer, second."

THE LAST WORD IN TELEVISION

Your editor has been making a lengthy survey of this subject and has secured from foremost authorities opinions of just what we may expect in television in the next four or five years. This Editorial will settle many questions.

FIFTEEN YEARS IN RADIO

Milton J. Cross, whose voice is known in millions of homes where the Metropolitan Opera House performances were heard every Saturday last season, has been for fifteen years in Radio as an announcer, and his story is a most engaging one.

ENFANTS TERRIBLES OF THE PIANIST'S HAND

Dr. Sidney Silber has nosed out two little trouble makers, one on each hand, and then gives some very definite directions as to how to bring these under control.

COLOR EFFECTS IN PIANOFORTE PLAYING

Gustav Ernst, gifted writer and teacher of Berlin, Germany, treats this subject in very helpful and interesting manner.

THE WILD MUSIC OF ARABIA

Written by Samuel M. Zwemer, one who has lived long in that picturesque country, this article opens an original mine of curious lore, which readers of THE ETUDE will surely enjoy.

OTHER INTERESTING ARTICLES and special features by distinguished teachers and musicians, PLUS 24 pages of interesting new music to play and sing.

Musical Books Reviewed

A Short History of Music

By ALFRED EINSTEIN

A history new to America is the "Short History of Music" by Alfred Einstein, which was originally published in Germany as "Geschicte der musik." The musical attainments of the great scientist, Albert Einstein, makes one at first glance confound his name with that of the author of this book. The original text, in German because of political reasons, is now being printed in Holland. The divisions of the book best describe its content. They are Primitive Music, Ancient Civilizations, The Gregorian Chant, Polyphony, The Renaissance, New Forms, Accompanied Monody, Instrumental Music, Protestant Church Music, Bach, Haydn, and the Great Masters, The Romantic Age, Opera in Latin Countries, The New Romanticism, Wagner, Brahms and Bruckner, National Music Yesterday and To-day.

The author was born in Munich, in 1880, and took his degree of Ph. D. at the University of Munich. For many years he was a music critic in Munich and in Berlin. Later he edited the "Journal of Musical Science." His appraisals of historical values are very excellent. Not designed as a text book after the American fashion, it nevertheless has important educational values; and its readability, in an excellent translation in which fifteen musicians participated is most praiseworthy.

Pages: 253.
Price: $2.50.
Publisher: Alfred A. Knopf.

The Book of the School Orchestra

By NEWTON AND YOUNG

The school orchestra is evidently sweeping England as it did the United States; and, as a result of this, we have at hand an excellent book by L. G. Newton and T. Campbell Young, giving us the picture, as adaptable to English purposes, but equally interesting to American readers. In separate chapters, all of the instruments of the orchestra are discussed in very practical and interesting fashion. The book should be especially valuable to teachers of school bands and orchestras.

Pages: 159.
Price: $2.25.
Publishers: Oxford University Press.

How to Teach Music to Children

By CLELLA LESTER PERKINS

Clella Lester Perkins has written what seems to us an exceedingly simple and practical book upon the elementary instruction of children in public schools. It should be of especial value to those teachers who have not had the advantage of normal school training on the subject; but, on the other hand the book could be used as a text book in many courses designed for teachers. The book is two hundred and sixteen pages in length. Part One is devoted to the Child's Voice, Rote Singing, Sight Singing, Part Singing, Rhythm Singing, the Rhythm Band, the Harmonica Band, Music Appreciation, Creative Music, School Music and the Community and Rural School Music. Part Two concerns itself with very useful daily lesson plans for rural schools. Part Three, is a section of seventy-eight pages of music, indicating the exact nature of the material to be used. Just what was the intention of the author and the publisher, in including this excellent compilation of material, is difficult to make out. The copyright law prohibits the copying of any such material for classroom use. Thus we have a section of value to students, while two-thirds of the book is designed exclusively for the use of the teacher. Possibly it is the intention of the publisher to issue this section separately at some later date, in response to a demand. Part Four of the book has to do with the teaching of the Fundamentals of Music (Theory).

Pages: 216.
Price: $1.50.
Publishers: Hall & McCreary Company.

Essays in Musical Analysis

Volume III, Concertos

By DONALD FRANCIS TOVEY

Many of the critical analyses of great masterpieces, that have been published, have resembled musical autopsies. The works are pulled limb from limb in such a way that the reader has difficulty in synthesizing them. Donald Francis Tovey, Reid Professor of Music in the University of Edinburgh, in his scholarly series of volumes, "Essays in Musical Analysis," of which the third volume devoted to Concertos has just appeared, gives his particular attention to the interpretative and artistic values of the great works discussed. Fifty-one masterpieces, by twenty-seven composers, are considered—concertos for piano, violin, flute, clarinet, flute and harp, violoncello and viola. Prof. Tovey is gifted with a splendidly comprehensive and elastic vocabulary, and he uses it to every possible advantage in describing the æsthetic beauties of the works chosen.

The works have been very carefully selected, more for their real worth than their popularity. For instance, in the case of Chopin he takes the "Concerto in F minor," which is obviously superior to the one in E minor, despite many of the lovely themes in the latter. The very popular "Concerto, Opus 16, in A minor," by Grieg, is omitted, although nineteen pages are devoted to concertos by the British composers, Sir Arthur Somervell, Sir Charles Villiers Stanford, and William Walton.

The volume includes some of the most modern works by Delius, Strauss, Glazounov, Sibelius, Schmidt and Respighi.

Pages: 226.
Price: $4.00.
Publishers: Oxford University Press.

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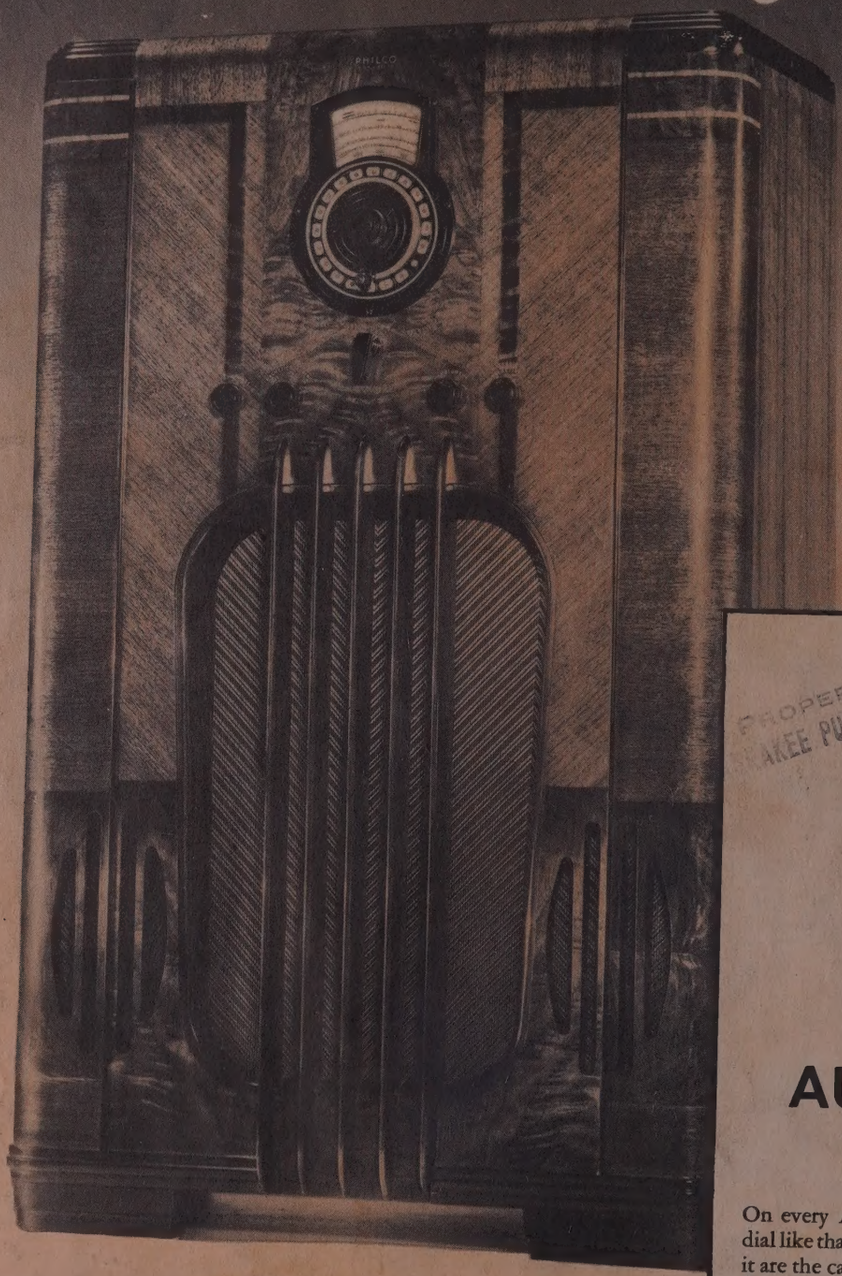

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